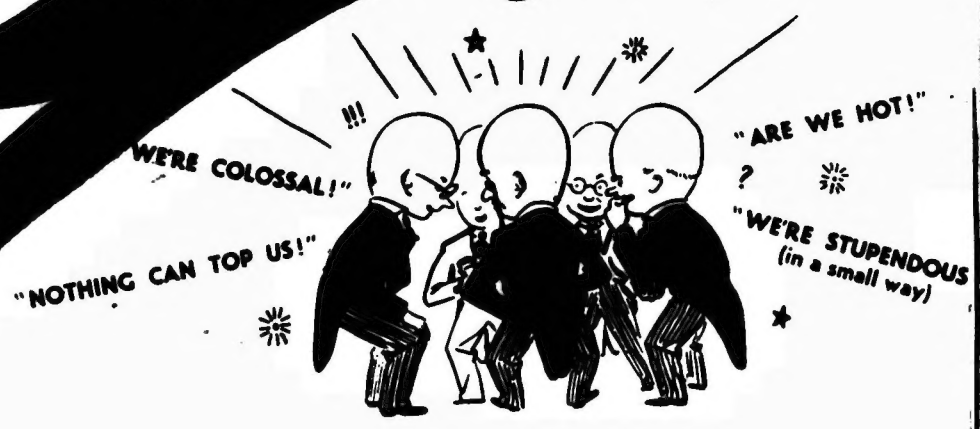
Kine WEEKLY

LANDLORD AND TENANT: NORMAN HART'S SURVEY

See page 5

Challenge!



LET THE OTHERS TALK . . .

THAT LION IS GOING INTO ACTION!

Hurry—catch up with Leo overleaf! . . .

—and the records you set with those will topple when you show these:→

M-G-M RECORDS ARE MADE TO BE BROKEN BY M-G-M

CHILDREN'S MATINEES IN THE PROVINCES
See page 12

Kinematograph WEEKLY

No. 1797 Thursday, September 25, 1941. Vol. 295

STUDIO SECTION WITH THIS ISSUE
See pp. 26, 27 and 28

WHAT IS THE GOVERNMENT FILM POLICY?

Chaos Caused by Vacillation

SHOW-DOWN DEMANDED

DOES the Government want films or are its statements regarding the contribution made by the films to national morale hollow pretensions?

EVERY DAY DEMAND AFTER DEMAND IS MADE FOR MORE FILMS FOR N.A.A.F.I., FOR INSTRUCTION AND ENTERTAINMENT OF TROOPS AND PROPAGANDA AT HOME AND ABROAD. EVERY DAY, TOO, KEY WORKERS IN THE DISTRIBUTIVE, NO LESS THAN THE PRODUCTION SIDE OF THE INDUSTRY, ARE TAKEN AWAY FOR OTHER DUTIES, BOTH IN THE SERVICES AND INDUSTRY FOR WHICH THEY ARE NOT TRAINED, WITH THEIR EXPERIENCE OF FILM DISPATCH ROUTING, REPAIR AND ACCOUNTANCY LOST TO A BUSINESS WHICH IS RAPIDLY APPROACHING CHAOS.

The result is that the Government's own demand for films and efficient servicing cannot be met.

DOES THE GOVERNMENT WANT FILMS PRODUCED PROPERLY SERVICED AND DISPATCHED WITH A MINIMUM OF DELAY, OR DOESN'T IT?

The Civil Service summing up of the situation, "Which? Bombs or films?" is only a way of putting those who apply for the retention of experienced key workers in a quandary.

If the Government wants bombs and NOT films let it say so and the Trade will know where it stands. But if it wants films for instruction, entertainment of the troops, upkeeping the morale of the industrial workers of the country, propaganda abroad and at home, it must leave a sufficient number of experienced workers in all sections of the industry to carry out the work.

The claims of the production units have been pressed again and again, and the Government replies by stripping it still further, tamely suggesting the training of women in a few weeks to assume duties which technicians have spent years in learning.

The Renters' Plight

The case is similar in the distributive organisations. A KINE. representative who interviewed Frank Hill, secretary of the Kinematograph Renters' Society, was told of the extent to which, by demand after demand, trained employees are being taken from important posts in renters.

"*Wherever it has been possible,*" *he said,* "*endeavours have been made to train women to take over duties which can be performed after a comparatively short period of tuition. This has been done, relying upon the promises given that such women workers would be reserved to continue in the work in which they are daily improving in technique and speed.*"

The local exchange then calls up these women for registration and declares that it has no knowledge of any instruction for their retention in their present duties and declares they must register for other work.

The KINE. understands that the reply of the Ministry of Labour to complaints regarding this is that intimation will shortly be made to Regional Officers regarding this matter.

But, meanwhile, women employees with this recently gained technical experience are being taken away from duties which they have been assiduously learning and at which they were beginning to become proficient.

Again it is asked: "Does the Government want films, want them serviced and distributed competently or doesn't it?"

Where deferment of key men has been allowed it is on the unsettling basis of three months, and the KINE. has knowledge of a case where the papers of a man claimed for were lost, and he was placed in the Army, the only reply from the department concerned being "We're very sorry; but we can't help it now."

If these men taken away were contributing largely to the national effort there would be less objection, but what is one to say regarding the case of a young director whose work amounted almost to genius being enlisted in the Pay Corps, where his main duty appears to be signing for his C.O.

Official Ignorance

The case of projectionists is familiar to readers of the KINE. The case has been admirably presented by the C.E.A., which has succeeded in retaining its firsts, although seconds have had to be sacrificed.

But the Ministry of Labour had not heard of this concession early this week. Two first

Continued on page 7

FIRST OPERATORS' RESERVATION

Labour Ministry's Ignorance

First projectionists in some areas are still receiving call-ups and are being told that they have been de-reserved. This is not so.

A KINE. representative who this week contacted the Ministry of Labour at Whitehall and quoted the decision announced by Lord Terrington to C.E.A. representatives were met with the statement that the new schedule did not exempt first projectionists from call-up.

The M. of L. official was eventually persuaded to make contact with Lord Terrington's office for confirmation.

Meanwhile, the KINE. understands that the C.E.A. has received an assurance from the Ministry that all regional officers are receiving this week special instruction regarding the continued reservation of first projectionists.

Sunday Hours in London

On Tuesday, the L.C.C. adopted the recommendation of its Public Control Committee that the present kinema opening hours on Sunday of 3 p.m. to 8 p.m. during October.

This schedule is in accordance with the request forwarded to the L.C.C. by the London and Home Counties branch C.E.A. Similar requests have been forwarded to other local authorities in the area, but up to the time of going to press no notification has been received.

West End kinemas' times will be 2.30 p.m. to 8.30 p.m.

Times may be reviewed during the month to meet difficulties.

W. J. SPEAKMAN

PROPAGANDA ANGLES IN THE KINEMA

By C.E.A. Vice-President

WHILST I appreciate the arguments for and against propaganda in kinemas, so cogently expressed in your columns, I must join issue on the suggestion that a clear line can be drawn between honest-to-goodness entertainment films and those whose ultimate purpose is propaganda.

Entertainment is such an all-embracing term that for the purposes of our business it must include propaganda subjects. A badly balanced programme with an excess of emphasis on any one aspect, even comedy, can be positively nauseating.

Temper zeal for our national cause with discretion. Variety is the spice of life, but if we loan our screens to all who ask for them for official and unofficial propaganda, all designed to promote the worthiest of objectives, we should simply be depriving propaganda of its most effective medium **because people would stay away. They hate being constantly preached at.**

The most that can be done in the kinema by means of the propaganda film is to make a sympathetically subtle contact, establish a delicate affinity of interest—whether it is fact or fiction matters not.

Unhesitatingly, I say it is our primary job, as exhibitors, to provide entertainment and with public spiritedness, but always with restraint, to dole out modest doses of serious thought and ideas—modest, mark you. That is an obligation of good citizenship.

Once let the element of propaganda become clumsy or dominant, your theatre will lose influence. All films should be, first and foremost, entertainment; secondly, they must hold the interest of patrons. Propaganda films fail in their mission when patrons, having seen them, exclaim simply "Propaganda."

W. J. SPEAKMAN.

Capitol, Liverpool.

WAR DAMAGE CLAIMS AND SATISFACTIONS

C.E.A. on Landlords and Tenants' Rights

CONDITIONS under which tenants may retain occupation of land rendered unfit by reason of the war are set out in a memorandum on the Landlord and Tenant (War Damage) (Amendment) Act, 1941, which has been circulated to C.E.A. branch secretaries from headquarters. The memorandum has been compiled by Norman Hart, the Association solicitor, who has surveyed the Act as it may operate on exhibitors.

Among the changes made in procedure is that the power of tenants to disclaim leases or retain them on altered terms, as provided in the Act of 1939, is made not to apply to short tenancies, which the tenant is entitled to determine at any time by a three-months notice.

If, however, any land let on a short tenancy becomes unfit by reason of war damage and is not occupied either in whole or in part, no rent is payable under the tenancy.

Any part of the land occupied by the tenant while the land is unfit through war damage shall be subject to a rent as agreed between him and the landlord, or as fixed by the court in default of agreement.

Partially Repaired Property

If a dwelling-house unfit for occupation through war damage is repaired so as to be tenantable, but the accommodation has been substantially diminished as a result of damage, a reduced rent may be agreed or fixed by a court.

But the tenant shall not be deemed to be in occupation of any land unfit by reason of war damage by reason only:—

(a) that furniture or other goods belonging to or used by him remain on the land;

(b) that he visits the land from time to time for the purpose of removing, or taking steps to preserve, any such furniture or goods; or

(c) that he retains possession of the keys of any buildings or works situated on the land,

and where the tenant has sub-let the whole or any part of the land, the occupation of the sub-tenant shall, as between the tenant and his landlord, be deemed to be the occupation of the tenant.

Land Insurance Obligations

The Act also amends the Landlord and Tenant (War Damage) Act, 1939, so that it shall apply to ground leases; makes any express obligation to insure land against war

Continued on page 33

Problem of Release Date Switches

K.R.S. AND C.E.A. ATTEMPT A SOLUTION

RESPONSIBILTY for jumping forward of first releases of important films to the prejudice of later run exhibitors is to be fixed at a meeting between the C.E.A. and K.R.S. shortly.

Independents blame the circuits which in certain conditions demand an earlier release, leaving subsequent runs five and six months behind, thus giving the impression of staleness of entertainment.

Renters are only too ready to bring forward first releases because of earlier financial returns.

Alteration by renters of first-run dates in deference to the wishes of circuits is the subject of resentment on the part of later-run exhibitors who declare that their plans for screening pictures are thrown into chaos by the readjustments.

The C.E.A. has this matter in hand and has asked for a consultation with the K.R.S. to ascertain on whose shoulders the responsibility for the difficulty lies.

Acute in Key Centres

The problem is one which is specially acute in key centres where the advance of a first release by a couple of months gives the later-run release the appearance of an out-of-date picture.

At the meeting of the Leeds branch C.E.A. it was strongly urged that delegates should take up the matter strongly at the next meeting of the General Council.

Harry Hopkins said there were many instances in Leeds of business being upset by this question. He could name several cases of films being shown within a fortnight of Trade shows. There was a film showing in Leeds this week, the original release date of which was given as November, and he was showing it in February.

Something red hot came up and renters immediately sent out their communications asking for a date to be moved. That could not always be done, and he had had to turn several films down because he could not show in January films released in August. It was not doing subsequent runs any good to show films six months after they had been shown in city houses. If he booked a picture he was entitled to get it at the date arranged for.

Breach of Contract

Exhibitors had a lot of power if they only stuck together. As an indication of how renters' managers were inundated with transfers he mentioned that he had seen a list of eight films in one office this week that had to be transferred. The district exhibitor either had to cancel the film, or if they had a contract and had the "guts," they could sue for breach of contract.

E. M. Rush said he had had to move eight films, some from October, to next March, and although he had the first inclination to cancel them he had to appreciate the difficulty of replacing them adequately at short notice.

Jack Prendergast spoke of the obvious anxiety of people with valuable pieces of merchandise desiring to get into the theatres as quickly as they possibly could, particularly at a time when there was talk of Chief Constables and Traffic Commissioners influencing the closing of theatres. There was a lot of talk about doing things on the heels of publicity and pre-releases. He did

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The Key to all News

BRITISH MOVIETONE

KINEMATOGRAPH WEEKLY

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MAN-POWER

PUTTING two and two together, it is becoming more and more clear that of the two conflicting voices which convey the demands of the Government upon this Trade, that demanding man-power at any cost is winning. Loud though the praise of the screen has been in the past for its propaganda, its maintenance of public morale, its instructional qualities, its revenue-producing values, our Industry is now only looked upon as a reservoir from which can be drained a constant stream of men and women for employment elsewhere.

What happens to the jobs they have to lay down on their transfer to the munition factory or the camp is, of course, no business of the production and Service departments. They demand labour and they mean to get it.

At a time like the present it is difficult to take a stand on past undertakings and promises, for by the time some Employment Exchange error has been tracked down we get no more satisfaction than: "Sorry, but we can't help it now."

Our difficulty arises not from any failure to appreciate the nation's need for labour; the trouble is to continue the public service expected by the Government while yet suffering the constant demands on our workers and thus being less and less able to do our job.

Nobody expects to find any particular occupation which escapes the stringency of to-day's emergency; but it is not unreasonable to want a clear call one way or the other. To supply screen entertainment there must at least be an adequate staff, and the irreducible minimum is easily reached.

It must not be forgotten that, apart from the technically qualified electrician and projectionist, other members of kinema staffs are highly trained. In addition to the normal peace time task of handling big crowds tactfully and efficiently, the front of the house brigade must nowadays be ready to take an important part in the fight for public safety in the event of emergency. A big proportion of the kinema personnel have undergone training in A.R.P., in first-aid, and in fire-fighting, and when the occasion has arisen they have carried out their duties with admirable coolness and courage.

Upon their efficiency and example may depend a great deal more than just the convenience of a few hundred patrons; these qualities may easily mark the difference between an orderly retreat and a terrible disaster. Their state of preparedness has not been attained without much devoted work.

Now people are not to be picked up just anywhere who are qualified to take up such responsibility. Those who have been turned into efficient guardians of the public safety can hardly be replaced except at the cost of a considerable training period, and without these specialist no kinema dare face the risks of to-day.

Yet these employees are only regarded as a pool of labour from which our factories can be manned; and what applies to the kinema staffs is as pertinent to the people whose experience in running the other branches of the business is essential to its existence.

One can hardly visualise a deliberate Government decision that the kinemas should be closed for want of staff, or should carry on dangerously because of workers inadequate in numbers or inefficient in training. But in default of some recognition of the urgent needs of the business we shall be faced with these grim alternatives.

Long Shots

ARCHIBALD FOR R.A.F.—"FANTASIA" IN THE PROVINCES—FILM SPADEWORK—TOM O'BRIEN'S SWAN SONG—LONG-WINDED FINANCE

ANOTHER trade recruit for the R.A.F. This time a chief executive who has volunteered and has been accepted. All honour, then, to George Archibald, joint managing director of United Artists, one of the keenest of renters in thus expressing a patriotism which will leave him poor in pocket but rich in satisfaction.

ANYONE who has known George at meetings of any kind realises how his acute mind fastens upon the essential point at issue, and thrusting others aside, addresses itself straight to the problem. In this, his experience in local and national politics stands him in good stead. Here's success to his R.A.F. adventures and an early return to Wardour Street.

THERE was something of the slickness of a non-stop revue in the after-luncheon speeches of those attending the "Fantasia" luncheon in Liverpool, over which E. S. Simons, RKO-Radio general manager presided.

FIRST to get on his feet was Jimmy Forsyth, who opened briskly with:—"I'm Jimmy Forsyth, publicity director of Gaumont British. I'm here to help you to co-operate with me." Then Ernie Simons announced, "And I'm E. S. Simons of RKO-Radio." J. E. Rickards unburdened himself in similar terms. What a change from some long-winded oratory we have heard!

E. S. SIMONS followed up his trip to Liverpool, with a journey to Glasgow, where "Fantasia" was press-screened on Tuesday at the Picture House. What with "Kitty Foyle," "Dangerous Moonlight" and "The Devil and Miss Jones," winning plaudits everywhere, E. S. trips must be very pleasant ones indeed.

HE is also contacting branch managers to impart a first-hand description of other product shortly to be screened. These include "Citizen Kane" and "My Life with Caroline" early in October, with "Suspicion," "Little Foxes," Samuel Goldwyn's first RKO production for RKO-Radio release, and "Tom, Dick and Harry," following shortly.

WHEN the Leeds C.E.A. branch meets in October it is anticipating a visit from the President, Lt.-Col. Lewis, and the General Secretary. It was agreed that the committee go into the question of a lunch or some such social opportunity, so that members may meet the President and General Secretary.

THE news that Oscar Deutsch has made such improvement that he expects to be in town again one day this week is specially welcome. He definitely plans to be present at the "49th Parallel" lunch fixed for October 8.

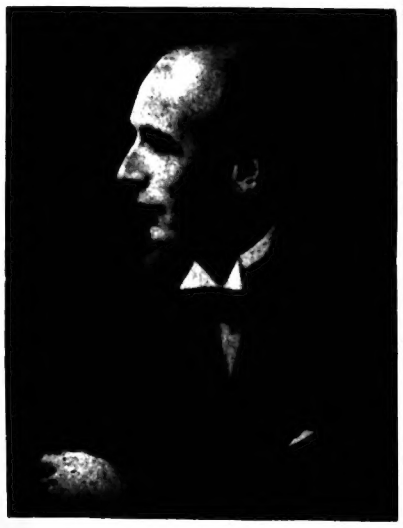
NEVER has the profession of Adam become the obsession of so many people as it has since the launching of the Dig for Victory campaign. The Government, determined not to let enthusiasm be killed by sunless days and unripe tomatoes, is enlisting the film in its service to launch "Dig for Victory, 1941-1942," and so raise hopes and crops with which to foil the Fuehrer.

I AM invited to see these films, which are instructional films on gardening, next Monday at the Ministry of Information private theatre in Malet Street. R. S. Hudson, Minister of Agriculture and Fisheries, is to open the campaign at the show, and the kinema will be asked to carry on the good work.

NEMESIS was sure to come sooner or later. At every annual gathering of the N.A.T.K.E. that I have known, Tom O'Brien has threatened to sing, only to be shouted down to silence—or what is silence, for Tom—by his protesting members. He must have succeeded somewhere, for at the last T.U.C. Congress he was the subject of a mock trial charged with the murder of "Rose of Tralee."

HE was found guilty, I am told, sentenced to death and his body to be picked by the crows. Someone with kindness in his heart asked why this should be inflicted on the crows, to which George Gibson, T.U.C. president, replied, "Because crows can't pick and choose." So don't in future tell Tom you have a crow to pick with him.

IT is announced that Quentin Reynolds, special commentator of the Pathé Gazette, has left for Russia, where he will come into contact with military operations. His visit is expected to produce exhaustive commentary material for future issues of Pathé Gazette; also, in view of it, special pictures from the U.S.S.R. battle-front may be expected from time to time.



George Archibald, joint managing director of United Artists, who is joining the R.A.F.

AN indication of the enthusiastic support to be anticipated by the C.T.B.F. from the exhibitors of the country is afforded by the latest news I have just gathered from headquarters. In response to R. C. Bromhead's letter explaining the Cinema Day scheme, many owners of the smaller houses have answered that at two-thirds of a penny per seat their contributions would be comparatively insignificant. They are offering cheques of three or four times the estimated revenue as donations. Some, in fact, have already sent them in. A very happy augury.

CONGRATULATIONS to Penelope Dudley Ward, who presented her husband (Antony Pelissier) with a daughter on Sunday, thus making Fay Compton a grandma.

A SOLUS situation is usually one very much sought after, but when, as in a certain south-east coast town, the solus is the result of a "ten little nigger boys" process of elimination, it loses some at least of its charm. The enemy action which destroyed the last but one of the kinemas leaves a 500 seater as the first—and only—run house.

EARLY rushes of "The Young Mr. Pitt" were screened yesterday at Shepherd's Bush Studios to a party of pressmen who attended to welcome Robert Kane and meet Robert Donat. The visit followed a "fork luncheon" at the Savoy which, announced on the invitation as 12.45 a.m., had a sort of midnight matinée flavour.

HOT FROM U.S.

Kine. New York Cable from Motion Picture Daily

***PRESIDENT ROOSEVELT** in a greeting to Allied States exhibitor convention stresses the value of the screen in maintaining national morale.*

***ALL ALLIED** officers resigned when closing their Convention. A vote rejected the plan of an all-industry liaison committee. The board refused to accept resignations, and officers are retaining their posts pending membership referendum in ten days. The officers are seeking vote of confidence.*

***AFTER RECESS**, the Senate probe resumed Tuesday. Nicholas Schenck is the first industry witness scheduled. The probe continues to be heavily attacked.*

***A. M. BOTSFORD**, formerly Paramount Production Executive, has been named Twentieth - Fox Advertising and Publicity Director, succeeding Charles E. McCarthy, who remained only through Sidney Kent's vacation. Maurice Bergman's resignation as Advertising Manager is permanent.*

***ADMISSION TAX** measure has been finally passed and signed by the President; it becomes effective October 1, and sets admission tax at 10 per cent. on all admissions; the only exemption is for children's tickets under 10 cents. Cut price to service men and students under 12, taxable on the price paid, not the established price.*

***UNIVERSAL PROFIT** for 39 weeks to August 2 is $2,751,864, and compares with the previous period of $1,771,805, both before tax provision.*

***COLUMBIA PROFIT** for 52 weeks to June 28 is $552,743, and compares with $512,185 the previous year, after taxes.*

CONSIDERING newspaper space restrictions, the number of British production stories that get into print is not bad. A national daily critic, however, complains to me that this is all the more reason why publicity men at studios should be more accessible by telephone.

HIS grievance (and he is not alone) has especial reference to Denham. It is not at all unusual to hang on for half an hour and then give up. This studio's importance these days surely warrants some centralisation of a publicity room, if only to take messages; and those who expense unit news and are hard to find (thanks to the exhausting lay-out of the place) could, if they would, remedy this.

IT was a nice surprise, and a pleasure, to talk to John Grierson the other day, but, after a short chat and a promise of a real "pow-wow," he seems to have "gone to ground." John should have a very good story to spill, having seen all aspects of production in the Dominions since he started his tour of the Empire six months before the war.

HIS recent appointment as Film Commissioner for Canada, an office he took up a few months ago, gives him a great opportunity to let us know exactly how the Canadians are reacting to the war. As the "father" of the documentary movement, he should be more than pleased to see how the one-time "Cinderella" of the Industry has blossomed into a vital "star" in the war effort. Knowing John Grierson, I feel he will give the Press a chance of having a worth-while and interesting story before he goes back to resume his new and difficult job in Canada. . . . We're looking forward to it.

THE one and only Madame Edith Mellor has had acceptances by the Canadian Forces for six of her songs, written and composed by herself. Three of them were on the air on Friday week, and three, or maybe four, this week. Madame Mellor has also had the signal honour of having a poem, "The Leaves of Life," accepted by Her Majesty the Queen, and another song by Dorothy Thompson, famous journalist. She also holds several letters of appreciation of her services from Canadian Military Headquarters. Madame Mellor herself attended the B.B.C. for the broadcast. All friends of this indefatigable lady will be pleased to hear of her again, and she tells me that 50 per cent. of all proceeds from whatever source will go to the Scottish Canadians.

A LETTER from Jock MacGregor, late film pressman, now Entertainment Officer in the Reconnaissance Corps, asks me to appeal to readers who have any old unwanted curtains or tabs to let him have them for a village hall where he is arranging shows for the soldiers. Army blankets, he says, are practical but very unattractive substitutes for the real thing. So will anyone with the requisite drapes drop a line to the KINE. for the address of the destination?

THERE are at least a dozen principal rôles in "Fate Knocks the Door," and Soskin is scratching his head trying to find the stars to play them, due to the acting shortage of so-called box-office names.

CABLES flashing between London and Hollywood might lead to one or more famous stars making the trip over here to play in the second British aviation epic "The Anzacs Ride Again," which George King and John Stafford will make as first Mother-country tribute to Dominions armies.

MEANWHILE, this live-wire partnership is still location hunting, in addition to keeping touch with Leslie Howard in regard to "The First of the Few." Details on another great subject, which in theme and treatment levels up to the two major productions are already schemed.

RADIO comedians have found the length of "Gone With the Wind" a perfect godsend in providing them with more or less feeble gags. It is only poetic justice, therefore, that footage and wordage of Miss Mitchell's story should be held responsible for a change in income-tax practice in America.

THE author, presented with a claim for tax based upon her income from the book, was able to plead successfully that the work was the fruit of many years' labour, and that she should be allowed to spread her income tax over the non-remunerative period while the book was being slowly evolved. Our own income-tax officials have yet to be persuaded on this point.

THE STROLLER.

Close-Ups

By

— Screencomber —

ACTORS ARE BORN

IN the Gifts Department, the Celestial being, who looks after these things, turned to his heavenly secretary;

"Is that the lot for to-night?"

The heavenly secretary flashed him a smile and produced the "W" file. "There's a Mrs. Warner of Bonnersville, Va.," she said, "having a baby boy at 5.26 to-morrow morning."

The Celestial person was planning a night out with the boys at the Paradise Club, and was anxious to be off. "All right, my dear," he said, taking his halo down from the halo stand and setting it at a rakish angle, "what would you suggest? What gift will we give the youngster?"

"Some of the earthly papers were delivered this morning," she answered, "and judging by the critics they could do with a few actors. How about giving him the gift of acting?"

"So I will. Just see to it that the Dispatch Department mails him the gift of acting right away, to get to Bonnersville not later than 5.26 to-morrow morning. I promise you young Warner will be the greatest actor the world has ever known. Good-night, my dear."

In a little house in Bonnersville, Mrs. Warner woke suddenly, with a premonition that it would be a boy. "He'll be a famous movie star," she told herself, "I know he will."

MRS. WARNER went about the business of developing her son's undoubted acting talent sensibly and methodically. Bram Warner grew up to be a good-looking, highly presentable young fellow with personality and charm.

At the local dramatic academy he picked up the rudiments of acting, not that it was necessary, because Bram seemed to have a flair for it that amounted to genius.

THERE came the great day when Mrs. Warner had saved enough to send Bram to Hollywood. Neither had any illusions. They knew that the road to stardom was wearisome and laborious. So, in addition to his fare, Bram had enough to support himself in the movie city for at least six months.

In Hollywood he registered at the Central Casting Bureau, and wrote the studios for an interview, just in case. Then he got himself a job behind the counter of the cigar stores, opposite the Reelart Masterpieces Studio, Inc. Here he thought he might meet some of the big noises and get the chance he craved.

SOL BLOCKWHISTLE, president of Reelart, discovered he had forgotten his cigar-case, and Sol, you can well imagine, would look undressed without a cigar. Rather than lose face, then, he pulled up at the Studio Cigar Store to replenish his stock.

BRAM recognised him immediately. As Blockwhistle was about to leave, Bram rushed from behind the counter and intercepted him. "Just a moment, Mr. Blockwhistle," said Warner politely, and immediately plunged into: "Alas, poor Yorick. I knew him, Horatio. A fellow of infinite jest and of most excellent fancy. . . ."

SOL didn't know it, but right then he was witnessing the greatest acting performance the world had ever seen. Somewhere up in the heavens, Shakespeare, Garrick and the others looked down and nodded approvingly.

BRAM finished, and a white-faced, terror-stricken Blockwhistle streaked from the store. Back at the studio bells rang and underlings ran. A breathless Sol told them, between gasps, of his narrow escape. "The guy's nuts, I tell you. Have him fired. Trapped me in a corner and started raving about some mug called Warwick, and," the full enormity of it suddenly struck Sol, "he called ME—HORATIO!"

NATURALLY, Bram was fired, and after months of waiting he returned to Bonnersville, where he now manages the Ribbon Counter at Suckerton's Emporium.

It had been a slack afternoon at the Gifts Department, and the Celestial being who looks after these things was inclined towards gossip. "Tell me, my dear," he asked the heavenly secretary, "whatever happened to that youngster Warner we made the world's greatest actor?"

"He's in charge of the Ribbon Counter at Suckerton's Emporium, Bonnersville, Va.—'Everything from a Pin to a Palace.' He went to Hollywood, but they fired him."

"Who fired him?" asked the Celestial one indignantly.

"A fellow called Blockwhistle, the famous film producer."

"Blockwhistle," mused the Celestial one ruminatively, "Blockwhistle!" Then it all came back to him. "A famous film producer, eh? And to think that I gave him the gift of plumbing. A pity! If only he had exercised his gift he would have been the world's greatest plumber."

Producers and associate producers of 20th Century-Fox gave Robert Kane a hearty send off from Hollywood. The picture shows William Perlberg, Sol. M. Wurtzel, Fred Kohlman, and Robert Kane

Kane's Production Plans

THREE BIG SUBJECTS ALREADY SCHEDULED

Robert Kane, after a swift if exhausting air voyage from America, is losing no time in getting his plans forward for the production of Twentieth Century pictures here. They are to be on a big scale, and he has already put in hand the preparation of the first, "This Above All," Eric Knight's successful best-seller in the States. The book, by the way, has not yet been published in this country.

Although definite figures are not quoted, the budget allocated is evidently to be a very handsome one, for Anatole Litvak, who is flying here as soon as formalities are completed, is drawing $100,000 a picture, and Kane's only anxiety is to get a sufficiently big cast—big in status, not in numbers, for there are only five important roles.

He expects to be able to bring Margaret Sullavan to play female lead, and she is very keen on coming, but at the moment she is not finally signed up. Script will be in the hands of our own Robert Sherriff, and Otho Lovering will come over to edit the picture, which is not a war story, although it has as a background London in war-time. Work is probably to be done at Denham, but such is the energy behind the effort that they are already working on exteriors. It is hoped that preparations will be far enough advanced to permit of the picture to take the floor in the middle of October.

There are other productions already scheduled: "The Light of Heart," by Emlyn Williams, and Charles Morgan's "House of Peace."

That 20th Century-Fox will put all resources behind the new programme is indicated by the fact that Darryl Zanuck, who is in supreme command of all organisation's production, will fly over here in the very near future. The only possible hold-up is the U.S. Senate investigation on the charge that the industry has been instigating propaganda tending to make America war-minded.

Hollywood Farewell

Before Mr. T. Kane left Hollywood for London he was given a gay farewell luncheon party by 20th Century-Fox studio chiefs.

Present at the festive affair were: Joseph M. Schenck, Darryl F. Zanuck, William Goetz, Sol Wurtzel, Mark Hellinger, Milton Sperling, Tyrone Power, William Perlberg, William LeBaron, William Koenig; Robert Bassler, Julian Johnson, Colonel Jason Joy, Ben Silvey, John M. Stahl, Freddie Kohlmar, Alfred Newman, Andre Daven, Lou Schreiber, Sam Silver and Travis Banton.

RHYL COMPANY SECRETARY'S DEATH

The death is announced of Samuel Thornley, secretary and general manager of Rhyl Entertainments, Ltd. He had served the company, which formerly had a more extended title, for more than 30 years.

FLYING SQUAD CANTEENS FROM U.S. RENTERS

TRIBUTE TO FILM INDUSTRY

The eight American motion picture companies comprising the American Film Companies' Relief Committee on Friday presented a "flying squad" of mobile canteens to Admiral Sir Edward Evans (Evans of the Broke), head of the Civil Defence Services for the London area, at Hendon.

The Flying Squad consists of three large canteens and a supply van designed and equipped to serve the needs of air raid relief workers as well as of air raid victims in the Middlesex area.

Attending the ceremony were the three London Regional Commissioners, the principal officers of the County of Middlesex, and a large contingent of civil defence workers representing the numerous units and branches of that extensive service. Alan Steyne, of the American Embassy, as representative of the American Ambassador, also attended.

F. W. Allport, European manager of the M.P.P.D.A., presented the canteens to Admiral Evans, on behalf of the American companies concerned.

In accepting the Flying Squad on behalf of the Civil Defence Services, Admiral Evans paid high tribute to the co-operation that the authorities, military and civil, had received from the motion picture Industry. He stressed the importance of motion picture entertainment, particularly in war time, and expressed gratitude to the Industry as a whole for the part it had played in maintaining public morale at its present high level. He referred to the continued supply of excellent film entertainment under increasingly difficult conditions and to the Industry's generous contributions to the air raid relief and other relief activity.

The Flying Squad of mobile canteens presented by the American film companies is staffed by highly trained and capable women drivers and canteen workers from the civil defence services.

The companies comprising the American Film Companies' Relief Committee are Columbia, Metro-Goldwyn-Mayer, Paramount, RKO-Radio, Twentieth Century-Fox, United Artists, Universal and Warner Brothers.

No action was taken in an application from C.E.A., passed to Folkestone Watch Committee through the Kent County Council, for a reduction of charity contributions in respect of Sunday kinemas.

Swansea Corporation has consented to the use of the disused Tivoli Kinema, Cwmbwrla, as a warehouse.

Anna Aids C.T.B.F.

Successful Dance Tie-up

Last Friday the second of the popular ballroom "tie-ups" for the C.T.B.F. took place at the Locarno, Streatham, where Anna Neagle, accompanied by Herbert Wilcox, made a personal appearance.

This follows the one last month at Covent Garden, when Sarah Churchill and Vic Oliver were the guests.

After a short introductory speech from Herbert Wilcox, Anna Neagle made an appeal to the large audience to support the kinema and followed this by a short disquisition on the C.T.B.F. and its work. She also described the "Cinema Day" Drive being undertaken in Hollywood and read a cable in support which she was sending to Aubrey Smith.

Miss Neagle closed by singing "Alice Blue Gown," and during the rest of the evening was so besieged by requests for autographs that a queue had to be organised.

One exhibitor admirer presented her with a bombed half-crown which had been tendered at his box-office, and the still-recognisable coin is being sent to Hollywood to be auctioned there for the C.T.B.F.

Continued from page 5

DOES THE GOVERNMENT REQUIRE FILMS—OR NOT?

projectionists who were definitely told by their local exchange that they were de-reserved made inquiry at the Ministry itself to be told that they had been misinformed and that there was no reservation under 35.

The cases were put before the KINE., which rang up the Ministry and received the same answer. The agreement reached between the C.E.A. and the N.A.T.K.E. on the one hand and Lord Terrington's department was read out, whereupon the M. of I. official said he had not heard of it and would inquire of Lord Terrington's department.

If this can happen at Whitehall is it to be wondered at that local exchanges are ignorant of the arrangements made?

Where Do We Stand?

The film Industry wants to know where it stands. Are its technical services—production, distribution, exhibition—essential, or aren't they? Let the various departments of the Government decide on some consistent policy, realising though that if they want efficient service, well-made films, smooth and trouble-free distribution, skilled exhibition of films of every kind, it must leave behind operating such service the experts on whom this all eventually depends.

A SIDELIGHT ON KINEMA FINANCE

Debtor Borrowed To Build

WAS GAMING TOUT

AN amazing story of how a man already in debt to the extent of £5,000 was able to raise £21,000 for the building of a kinema was related at the St. Albans Bankruptcy Court on Wednesday, September 17.

Debtor admitted that he had had to repay £750 when threatened with an action for misrepresentation in respect of a previous kinema transaction.

With borrowed money he had paid £1,000 for shares in a football pool company.

Since the war he had acted as "tout" for a West End gaming den.

These incidents in the business career of Claude Morris Marx, of "Clear Down," Rickmansworth, were disclosed at his public examination at which the statement of affairs revealed a deficiency of £15,154 8s. 11d. His only assets were described as an "uncertain contingent life interest in a marriage settlement."

He attributed his failure to commencing business with insufficient capital, heavy interest on borrowed money, the depressed state of the kinema trade since the outbreak of the war and the loss sustained upon the sale of his kinema at Harrow.

London Renting Activities

In reply to the Official Receiver (A. Harold Ward) debtor said that until 1928 he was London branch manager for various renters. He had since been a share-holder and a director in various companies. First with the Alpha Film Corporation, Ltd., which was promoted by him and another, with a nominal capital of £5,000, of which 4,000 £1 shares were taken up by the other person and 1,000 by himself with money borrowed from his wife. The company purchased the British rights of German films, but the advent of the talkie film resulted in a compulsory winding-up order being made.

The next venture was the promotion of the Hippodrome Cinemas (Kent), Ltd., with a nominal capital of £300, to run a kinema at Margate. He sold his interests for about £300 because he became alarmed at the possibility of a more modern kinema being erected nearby.

In 1936 he promoted C.M. Cinemas, Ltd., which operated kinemas at Southend and Wimbledon, with a nominal capital of £1,000 and owned all the shares, paying £600 for them. Two years later he sold his shareholding for £4,250 out of which he received £732 18s. after discharging the company's liabilities, his own bank overdraft, costs, etc.

In connection with this transaction the purchaser later alleged misrepresentation and threatened proceedings and, in order to settle the matter he agreed to repay £750 of which only £125 had been paid on account.

At about the same time he paid £1,000 for 1,000 shares in a football pool company, but this company was not successful and his net loss after allowing for borrowed money was £450.

Borrowed to Build

In December, 1938, when, without any capital and actually in debt to the extent of £5,063, debtor obtained the lease of a plot of ground at Harrow and built a kinema which eventually cost £21,000, the money being raised upon mortgages, by borrowing and some which was given to him by the lessors.

While the kinema was being erected he borrowed money at high rates of interest partly to meet living expenses, to repay other money-lenders and to meet building expenses. The kinema resulted in heavy losses and negotiations for the sale of the lease for £22,000 were opened, but this offer was withdrawn upon the outbreak of the war. Under pressure from the mortgagees he eventually sold the kinema and contents for £12,250, but this was insufficient to meet the mortgage debts, interest and costs. The completion of the sale was delayed until December, 1940, and he was forced to close the kinema owing to lack of funds. In the meantime bankruptcy proceedings were instituted against him.

Gaming Den Tout

Questioned as to his actions of late he admitted that he had been associated with a "gaming den" in the West End of London, which, however, never met at the same address twice because those who ran it were afraid of the police. It was run by several people he said, and his duties were to introduce people who were given a private invitation to play chemin-de-fer. In return for this he received a commission to the extent of about £10 worth of chips which he used to play on the tables, his winnings, which amounted in all to about £60, being paid out in cash.

The examination was adjourned.

Continued from page 5

RELEASE TRANSFERS

not think that was as important as having a break between production and showing.

Coun. Gummersall was up against the delay in confirming contracts, and then renters coming along and telling them they must change dates.

Harry Hopkins pointed out that if a district hall wanted to put in something red hot and changed a date they lost their bars, but when the town houses did anything like that all the others had to be good boys and just do what they wanted them to do.

C. P. Metcalfe (acting chairman) said the big kick was that district halls booked films on dates decided after the first runs had been fixed and made their arrangements accordingly. Then films which they were told were being given first runs, say, in November, were shown in August.

Ann Sothern and George Murphy in a scene from CASH AND CARRY (M-G-M)

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., SEPT. 25, AND WED., OCT. 1

Thursday

Cash and Carry (*M-G-M*)

Cambridge Theatre. **2.30 p.m.**

Cast: Ann Sothern, George Murphy, Robert Sterling, Natalie Thompson, Margaret Moffat, Slapsie-Maxie Rosenbloom. **Director:** Edwin L. Marin.

Another "Maisie" adventure, in which the irrepressible Maisie (Ann Sothern) hits the road again, this time teetering on her spike-heels, into the rather confused lives of a young boxer, his hard-boiled manager, and his invalid mother. George Murphy is seen as Skeets Maguire, fight manager, who does battle with Maisie and comes out the worse for wear. As a youthful boxer who hates the fight game is seen one of M-G-M's newest and most promising leading men, Robert Sterling.

Two newcomers to the screen are Natalie Thompson, talented society girl appearing as Sterling's girl friend Cecilia, and Margaret Moffat, as Mrs. Dolan, Sterling's invalid mother. Comedy situations are provided by Slapsie-Maxie Rosenbloom, acting as Sterling's trainer, with several former big boxing world participants. Film action covers boxing rings, stadiums, public dance halls, includes several outstanding fights, and features Roy Lester, champion jitterbug dancer, as Ann Sothern's partner.

Friday

Down in San Diego (*M-G-M*)

M-G-M Private Theatre. 11 a.m. and 2.30 p.m.

Cast: Bonita Granville, Ray McDonald, Dan Dailey, Jnr., Leo Gorcey. **Director:** Robert Sinclair.

A vivid story of youngsters who turn amateur detectives to ferret out a Nazi spy ring amid the whirl of national defence activities. There are thrills at sea, in the air, tense moments, juvenile romance and deft human interest woven into the story. Dan Dailey, Jnr., plays Miss Granville's older brother, who joins the Marine Corps, and becomes enmeshed by the spy ring. It is through extricating him from his entanglement that the youngsters turn detectives. Leo Gorcey, one of the original "Dead End" kids, plays the principal comedy rôle of "Snap" Collins.

The Vengeance of Gregory Walters (*Renown*)

Studio One. **11.15 a.m.**

Cast: Robert Kortman, Hoot Gibson, Ed. Cassidy, Joan Barclay, Reed Howe, Lew Meehan, Roger Williams.

"The Vengeance of Gregory Walters" has everything to make it a first-class action picture for all classes. It tells the story of Whitey Revel seeking work in a Western town. His performance in the local rodeo impresses Gregory Walters, ranch owner, who engages him to investigate the actions of Walters' deepest enemy, Decker, a rival rancher, suspected of murder and horse thieving.

Revel joins Decker's gang, but in a barroom brawl between Deckers and Walters' men, Walters is stabbed in the back with a knife, which Revel had lost. He is accused of the crime, but makes a quick "get away" into the hills. Walters, believing Revel had turned against him, organises a possé to capture him. Deckers, meantime, has been warned that Revel is acting for Walters, and he also sets out to get Revel.

The brilliant way in which Revel uncovers the traitor proves his own innocence and gets revenge for Walters, makes one of the most exciting finales ever depicted on the screen.

Monday

The Tower of Terror (*Pathe*)

Cambridge Theatre. **2.30 p.m.**

Cast: Wilfrid Lawson, Movita, Morland Graham, John Longden, Charles Rolfe. **Director:** Lawrence Huntingdon.

Starring Wilfrid Lawson and Movita, this Associated British thriller tells the story of the risky work of British agents in Germany. The adventures of one particular agent are made all the more perilous when he finds himself trapped first by the Gestapo, and then on a lighthouse off the German coast with a maniac. Most of the scenes were taken on actual location in and around an authentic lighthouse on an island in the Atlantic ocean.

Wilfrid Lawson plays the rôle of Kristan, the half-mad lighthouse keeper; Movita that of an escaped prisoner from a concentration camp, rescued from the sea by Kristan; and Michael Rennie takes the part of the British secret agent, who, at the climax, finally escapes from the island with Marie (Movita) and makes for England.

Supporting rôles are played by Morland Graham, John Longden and Charles Rolfe. Directed by Lawrence Huntingdon and produced at the Welwyn Studios by John Argyle.

Tuesday

In the Night (*Pathe*)

Studio One. **11 a.m.**

Cast: Frankie Darro, Mantan Moreland, Marcia Mae Jones, Jackie Moran and Keye Luke. **Director:** Jean Harbrough.

This story tells the adventures of Pop Wallace, his daughter and the mechanic of his garage, when they all unwittingly become entangled with a racketeer insurance agent, who sends out men to wreck lorries so that he can collect the insurance money. What happens when Frankie Darro and Mantan Moreland apply and are accepted as driver and his mate at Pop Wallace's garage, provides good actionful fare with an exciting climax.

The Great Awakening (*United Artists*)

Phoenix. **11 a.m.**

Cast: Alan Curtis, Ilona Massey, Binnie Barnes, Albert Basserman, Billy Gilbert, Stirling Holloway, Richard Carle and John Qualen. **Director:** Reinhold Schunzel.

Fascinating, profoundly moving and inspiring love story of the immortal Franz Schubert is the theme of "The Great Awakening," in which Alan Curtis stars in the rôle of Schubert, with Ilona Massey as Anna, the girl whose love and devotion never tired over years of struggle and sacrifice.

To avoid being press-ganged into the Austrian armies, Schubert, with the help of his friend Poldi (Billy Gilbert), escapes into Hungary, and there meets Anna and they fall in love. An unfortunate adventure leads them both to lose their posts and they return to Vienna.

No one will look at Schubert—Beethoven is the master—so Anna takes matters in her own hands and shows Beethoven a bundle of Schubert's manuscripts. At first Beethoven refuses even to look at the music but her beauty, her dramatic appeal and her unshakable faith in the man she loves wins him over. Unfortunately before Beethoven can assist Schubert, the great master dies.

From then on the story moves to a stirring emotional climax when Anna realises that she must sacrifice her love for Franz in order to leave him free to pursue unfettered his way towards the fulfilment of his musical genius. She leaves him and he returns to his music and to compose his immortal melodies.

Meet John Doe (*Warner*)

Cambridge Theatre. **2.30 p.m.**

Cast: Gary Cooper, Barbara Stanwyck, Edward Arnold, Walter Brennan, Spring Byington, James Gleason, Gene Lockhart, Rod La Rocque, Irving Bacon, Regis Toomey, J. Farrell Macdonald, Warren Hymer. **Director:** Frank Capra.

"Meet John Doe" is the 1941 contribution of the famous director-writer team of Frank Capra and Robert Riskin.

A closely guarded secret during more than a year of research and actual production, the story tells simply of the "little men" of the world, their ambitions, their frustrations, their final victories when they revolt against those who would exploit them. As a newspaper circulation stunt, John Doe (Gary Cooper) is chosen from a group of tramps by a columnist (Barbara Stanwyck) as the representative of millions of America's underdogs. For a time front-page fame goes to his head. Then he realises that he and the people who have learned to trust him are to be used as the tools of politicians. How he deals with that situation gives the picture its finest moments of drama and thrill.

"Meet John Doe" has 137 speaking parts.

RENOWN proudly presents

CHARLES BOYER

AND

DANIELLE DARRIEUX

IN

"MAYERLING"

C.E.A. 8¾ marks. Length 8,000 feet. Cert. "A"—New Prints

A NEW ACTION PICTURE

HOOT GIBSON

ROBERT KORTMAN

JOAN BARCLAY

IN

"The Vengeance of Gregory Walters"

TRADE SHOW:

STUDIO ONE, OXFORD STREET, W.1

FRIDAY, SEPT. 26th, 1941, at 11.15 a.m.

RENOWN PICTURES CORPORATION LTD.

(Managing Director: J. G. MINTER)

INDEPENDENT HOUSE, WARDOUR ST., W.1

(Phone: GERR. 4403-4-5)

Michael Rennie and Richard George in TOWER OF TERROR (Pathe)

In one scene more than 4,000 extras were used. In the picture's creation is reflected the joint ability of two organisations—that brought in by Capra and Riskin and the Warner resources that were placed 100 per cent. at their disposal.

Wednesday

A Shot in the Dark (*Warner*)

Studio One. **11 a.m.**

Cast: William Lundigan, Nan Wynn, Ricardo Cortez, Regis Toomey, Maris Wrixon. **Director:** William McGann.

Spine-tingling mystery film with Lundigan playing the part of a young reporter who thinks he is as good as the police at solving crime. Nan Wynn, a singing newcomer, has a perfect rôle as a night-club performer. Lundigan likes her, but is not alone in that affection. Regis Toomey, in the rôle of a detective, also tries his best to make a hit with her.

Two murders that seem to involve Ricardo Cortez, as a night-club owner, need clearing up; and there is plenty of comedy and thrill in the way the detective and reporter go about it.

New numbers by Nan Wynn, plus her interesting screen personality, add much to the enjoyment of the film, and indicate her as a potential headliner in motion pictures.

Pirates on Horseback (*Paramount*)

Private Theatre. **11 a.m.**

Cast: William Boyd, Russell Hayden, Andy Clyde, Eleanor Stewart, Morris Ankrum, Britt Wood. **Director:** Lesley Selander.

From Harry Sherman's never-failing source of entertainment comes the latest in Hopalong Cassidy's exciting series of adventures, "Pirates on Horseback."

Basing the story on the fascinating episode of the hunt for a dead man's mine, "Pirates on Horseback" shuffles the elements of romance, comedy and mystery with a grim but exciting man hunt.

Action starts when Old California inherits the Eldorado mine from a prospector who died without revealing the location of the shaft. Flanked by William Boyd and Russell Hayden, California, played by Andy Clyde, arrives to take up the hunt, and discovers that there is an heiress also, pretty Eleanor Stewart.

Russell is fascinated by Miss Stewart, and Clyde soon yields to his passion for raising vegetables, but Boyd single-mindedly pursues the hunt for the mine until he discovers a mysterious message left by the old prospector. At this point, Morris Ankrum, who is responsible for the murder of the prospector, comes into the picture.

The climax of "Pirates on Horseback" is fast and furious, marked by spectacular riding and by a battle that settles the score for the murdered prospector and places the mine safely into the possession of California and the girl.

Paper Bullets (*Pathe*)

Gaumont British Theatre. **2.30 p.m.**

Cast: Jack La Rue, Joan Woodbury, John Archer, Linda Ware, Vince Barnett, Alan Ladd. **Director:** Phil Rosen.

The picture tells of Rita Adams, who, wrongly accused and convicted of manslaughter, embarks on a career of crime when she is released from her prison sentence.

How she blackmails the man responsible for her prison term and finally decides to quit the racket when she falls in love with an old school chum, makes for an exceptionally engrossing underworld thriller.

The picture will be preceded by a thrilling nature study entitled "Alive in the Deep," showing fascinating pictures filmed in mid-ocean by under-sea cameramen—thrilling and spectacular entertainment.

"H.M. MINELAYER"

In the M. of I. short film "H.M. Minelayer" we go aboard one of these small craft with their dangerous cargo of mines, as they sail under sealed orders to lay mines under the very noses of enemy shore batteries, four miles from the French coast. Immediately the position is reached every man aboard springs to his job and one by one the cumbersome engines of war splash overboard. Their job finished, "H.M. Minelayer" slips away as quietly as she came, and makes her way back to her home port, having carried out quietly and without fuss, one of the most dangerous jobs of the war at sea.

"H.M. Minelayer" was produced by Verity Films for the Ministry of Information. It was directed by Henry Cass and produced by Sydney Box and James Carr with the co-operation of officers and men of one of the ships doing this hazardous job. It is to be released throughout the country from September 29 onwards.

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BOYER
Olivia
DeHAVILLAND
Paulette
GODDARD

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PAULETTE GODDARD

. . . fresh new personality with a tremendous following after five successful pictures!

OLIVIA DeHAVILLAND

. . . one of the really bright new box office names after her performances in "Strawberry Blonde" and "Santa Fe Trail"!

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. . . probably the top draw today, for feminine patronage!

WALTER ABEL

...sensational actor who scored a tremendous hit in "Arise, My Love"!

MITCHELL LEISEN

...ace director ("Arise, My Love" and many, many more hits!)

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...one of Hollywood's top producers!

A TRULY GREAT P
WITH

Written by Charles Brackett and Billy Wilder • From a Story by Katti Frings
Directed by MITCHELL LEISEN

A GREAT LOVE STORY!

HOLD BACK THE DAWN

WITH

Victor Francen · Walter Abel

Perfection!

"We previewed Paramount's **"HOLD BACK THE DAWN."** Produced by Arthur Hornblow, Jr., and directed by Mitchell Leisen. The running time was 126 minutes and the cast featured **Charles Boyer, Olivia De Havilland, Paulette Goddard, Victor Francen and Walter Abel.**

"The only word for this picture is **PERFECTION.** Story, direction, acting, photography, continuity, it's all perfect and beyond criticism. A down to earth story with a Los Angeles—Tiajuana locale, this picture tells a tale that's gripping in excitement and beautiful romance.

"The principals, ideally cast, were never seen to better advantage. Boyer and DeHavilland's love scenes were so realistic and their dialogue so touching, that we were simply wrapped up in each situation.

"Paulette Goddard was immense in a part made to order for her, and Walter Abel's droll humor was injected at the right time.

"It's a triumph for Mitchell Leisen and will undoubtedly prove a box office bet."

AT PICTURE... but don't take our word for it!

ITH PARAMOUNT TO PROSPERITY

Paramount Picture

"U" Films as Enticement to Children

PROBLEMS SET BY LEEDS BAN ON CHILDREN'S MATINEES

THE special Children's Matinee problem was again ventilated at the meeting of the Leeds branch of the C.E.A., when some ruling was sought by one of the members as to whether there was any real breach of local regulations if a "U" film was introduced for a matinee, instead of an "A" film, and the ordinary prices were still charged. There is a police order in Leeds forbidding the holding of children's matinees

C. P. METCALFE, who presided in the absence of the chairman and vice-chairman, said that his recollection was that the Home Office raised the matter of children's matinées, and the General Council had the view that, because of the serious consequences that might arise if a building was bombed and children affected, it was advisable to cut them out. There was no hard-and-fast rule, merely a general advice in the interests of the Trade. In his opinion, however, a children's matinée was one where some special inducement was made to children, but it did not follow that a matinée, where a "U" film, which was in the ordinary programme, although it attracted children, was shown in the afternoon constituted a special matinée performance.

The view was expressed that there was nothing to stop an exhibitor changing his programme as often as he wanted.

A ruling was requested from the chair, and Mr. Metcalfe remarked there was a general feeling that if anything of this kind was not actually breaking the law it would, at all events, be against the spirit of the law.

The subject was broached by Mr. GREENWOOD, who appealed for some clarification, as he thought the leading question asked by the Trade paper headlines "When is a children's matinée not a matinée?" represented the confusion in the minds of exhibitors.

Without desiring to unnecessarily pursue this question, Mr. Greenwood thought it was time the words "children or special matinée" should be discarded. His opinion was that matinées could be held any time at the discretion of the exhibitor, who was licensed for certain hours, during which he could run as many shows as he desired and change his programme as often as he liked, providing he charged the ordinary prices of admission and adhered to rules imposed re admission of patrons, etc. So long as there was no cutting of prices as special inducement for children there did not seem to be any objection to "U" films being introduced as desired.

The point may be raised about congestion of children, but he would draw attention to schools, which were in the same category, and as he saw it schools were nothing like so well equipped in the way of fire appliances, safety measures, etc., as kinemas were.

HARRY HOPKINS commented that they could talk as much as they liked, but there was a Chief Constable's order not to run children's matinées, and he could only add that the authorities had done so much in the city to try and meet them in every way in all matters affecting them. He thought, therefore, the Trade should be alive to their obligations in this particular respect. If they had an "A" film in their three days' programme and a "U" picture was substituted any particular afternoon there may be two answers to the question "Are you keeping within the law?"

MR. SYKES mentioned that the prohibition was for children's matinées and not Saturday matinées.

MR. GREENWOOD: If you have an "A" picture for three days is there any law prohibiting an exhibitor from showing a "U" picture on a Saturday afternoon?

JACK PRENDERGAST: There is no law against it, but the other question is: "Is he acting in good faith?"

STANLEY SCHOFIELD: If he puts in a "U" picture specially he is going out to cater for a "U" public.

MR. GREENWOOD was informed that no meeting had yet been called in South Leeds, where this question was raised previously.

MR. S. SYKES said that the company with which he was concerned were running matinées in two halls but were showing the ordinary programmes and charging the ordinary prices. In South Leeds it was found there that matinées were not a proposition if the major appeal was to adults.

MR. PRENDERGAST suggested that a list should be collated of all halls running matinées in two halls but were showing the them. Then they would have something to work upon.

MR. SYKES suggested calling a meeting of all interested in matinées.

MR. MITCHELL doubted whether anything was to be gained by this. He pointed out that town houses were running matinées, even though performances went on continuously from early afternoon. But they showed the ordinary programme.

Staff Problems

"The Association will give you a lead on this matter—get your own people without reference to the Ministry of Labour if you possibly can." This was stated by C. P. METCALFE in connection with staff problems.

MR. SHAVERIN said that it was stated that Ministry of Labour would provide substitutes for mobile women if they were taken away. The snag was that the Ministry might have to supply two women to take the place of one, and that led to the danger of having to pay twice as much salary.

Screen Appeals

An appeal from the Lord Mayor of Leeds, personally asking exhibitors in the city to show a film in connection with St. Dunstan's, presented something of a problem. Members were sympathetic and still desirous of adhering to the position created that all applications of this kind should be referred to the Ministry of Information.

E. M. RUSH, the secretary, pointed out that he had informed St. Dunstan's representative to this effect, and when the Ministry had turned the request down because of their own special requirements on the screens, the Lord Mayor had been approached, and is asking for the Leeds exhibitors to support him as a personal gesture.

MR. METCALFE said they were bound by the G.C. ruling.

JACK PRENDERGAST said that there was good reason for them not wanting to be too partial to the Ministry of Information, particularly after the "Target for To-night" treatment. This was a matter for Leeds exhibitors, and it was up to them to make a gesture to the Lord Mayor as they thought fit. He thought this was an occasion when a point might be stretched.

Mr. Prendergast suggested that if St. Dunstan's Head Office took setps to get some concession from the Ministry of Information for Leeds, exhibitors in the area would fall in.

HARRY HOPKINS seconded this, and it was adopted.

Cinema Day Appeal.

There was indication of every possible support by the Leeds branch of the C.E.A. for the appeal for the C.T.B.F.

MR. METCALFE explained that October 18 had been suggested as a Kinema day and that exhibitors should give two-thirds of a penny for every seat, renters making up the other third. There was also a desire to encourage a penny a week contribution from staffs.

MR. METCALFE said it was not the actual desire that a collection might be taken, but it was pointed out that, as appeals were constantly made in connection with local charities, there would be no harm once in a while for support to be asked for their own organisation.

The Carbon Audit.

That the method suggested by the Leeds branch in connection with the carbon question was being followed, was emphasised by Mr. Metcalfe in reporting that the carbon pool had requested an increase in the price of carbons of 10 per cent.

The position now was that the accountants were making a proper investigation re production costs, etc., and would report back as to whether an increase was justified.

Women Trainees.

Members were advised to get women trainees in their operating boxes. MR. METCALFE said that he put the point that girls should be reserved from the time they took up their training in the operating box, but although he understood that that was not so, probably that position would be created but there was no guarantee.

Mental Cases?

Mention of the suggested curfew mooted in certain quarters was made by MR. MITCHELL, who pressed that the delegates should watch this matter.

MR. METCALFE said he would suggest that the people from whom this emanated should have a medical examination.

A scene from BLOSSOMS IN THE DUST, current M-G-M Trade show which features Greer Garson, Walter Pidgeon and Felex Bressert, etc.

SUSSEX WORK FOR C.T.B.F.

Appeal to Local Authorities to Recognise Trade Charity

THE need for more generous recognition of the claims of the C.T.B.F. by local authorities in allocating the money they receive from exhibitors under the Sunday Entertainments Act was stressed at the monthly meeting of the Sussex C.E.A. at Lewes this week, and there was general agreement with E. V. Glenister's complaint. Coun. R. E. Richards presided

Plans for a big kinema ball in aid of the C.T.B.F., to be held at the Regent, Brighton, with the co-operation of the Brighton and Hove Entertainment Managers' Association, were announced; and a pleasing feature of the meeting was a presentation to Reginald Briggs (Lewes), the popular hon. treasurer of the Sussex C.E.A. for the past 21 years, in honour of his recent marriage.

At the outset E. V. GLENISTER expressed the sympathy of all the members with the chairman in the loss of his younger son on active service with the Royal Navy. Mr. Glenister asked that the members' condolence should also be conveyed to Mrs. Richards.

Acknowledging his deep appreciation, Coun. RICHARDS said that he and his wife had the great consolation that their son died doing his duty—most probably on the captain's bridge. "I feel," he said, "that all of us have got to steel our hearts and do our utmost in the war effort until this devil incarnate and his gang are wiped from the face of the earth."

For the Fund

Two further lists of contributions to "Glebelands" from Sussex exhibitors were reported by the Secretary (Arthur Daniels); there having been 34 such lists since the voluntary levy was started.

The need for friendly approach to local authorities who do not allocate any of the charity proceeds from Sunday opening to the Trade's own charity was urged by Mr. Glenister, who said that many people were under the impression that the statutory 5 per cent. deducted for transmission to the Privy Council was a compulsory allocation to the Trade's charitable organisation.

The Ball

In the absence of A. J. SADLER (vice-chairman of the branch and chairman of the Brighton and Hove Entertainment Managers' Association), HARRY JACOBS reported upon the plans for the holding of a big ball at the Regent, Brighton, on Friday, October 17, in aid of the C.T.B.F. By the kindness of Mark Ostrer the use of the Regent had been given entirely free of charge, and the aim of the organisers was to make the balance sheet debit-free, so that every penny taken went to the Fund.

E. V. GLENISTER, whose valued co-operation was acknowledged by Mr. Jacobs, said that plans were going well ahead for a really outstanding effort on behalf of the Trade's charity.

Free Seats Should Help

Another suggestion mentioned by ARTHUR DANIELS was that made at Portsmouth to the effect that patrons who receive free tickets should be invited to contribute to a charity box.

MR. GLENISTER said that this was meeting with some opposition, whereupon a member observed: "I think that if there is anyone who has a complimentary ticket and won't put sixpence in the box he ought to be shot out!"

The resolution from the Devon and Cornwall branch in favour of a basic charge for all propaganda films and slides whenever they are shown in the kinemas was commended by Mr. Glenister.

Coun. Richards entirely agreed with Mr. Glenister that the public were being overfed on propaganda, and therefore the propaganda was not getting the best results.

"We as showmen know only too well," he said, "that if we keep on plugging the same type of film our business will fade out very very quickly."

On the proposition of E. V. GLENISTER, seconded by REGINALD BRIGGS, it was unanimously agreed to support the resolution to General Council from the Devon and Cornwall branch.

The hearty congratulations of all Sussex members were extended to Coun. Richards on the great honour of being invited by the President of the Board of Trade to serve as a member of the Films Council.

Raising the Wind

At the suggestion of Mr. GLENISTER, seconded by F. MAPLESDEN, the branch decided to contribute five guineas to the fund that is being sponsored by the Mayor of Lewes to replace the band instruments of a local battalion of the Royal Sussex Regiment.

Licence Conditions

The CHAIRMAN said there were indications in some parts of the country that particularly irksome and unreasonable clauses were finding their way on to exhibitors' licences. In one area, it was stated, there was a clause requiring exhibitors to refuse admission to patrons unless they carried gas masks.

Other restrictions in regard to Sunday opening were mentioned, and a particular case was quoted in which a clause stipulated that the "film or films to be shown on a Sunday shall not be, or form part of, a new programme for a fresh week, but such film or films shall have been shown in the previous week, or shall be a special programme for one day only."

Several members pointed out that such a clause defeated its own objects, as it was generally found that in those places where a separate programme was played on Sunday there was a better aggregate in the week. A Sunday's takings might be better than other days, but there was generally a corresponding loss over the rest of the week.

The Mears Proposal

There was an echo of the recent General Council decision not to proceed with COUNCILLOR MEARS' suggestion for a united "Council of Action."

R. E. RICHARDS defended the President's opening statement, saying that he was perfectly justified in expressing his personal opinion, after it had been ruled that the Sussex resolution was out of order because the Association could not delegate its powers, he and his fellow-delegate, Dan Benjamin, considered that they were thus left free to vote on the matter as they thought fit.

Coun. Richards said that since the last Sussex branch meeting he had given considerable thought to the matter, and he felt that—among other difficulties he could foresee—the exhibitor representatives on such a body would have been a small minority, and if the body were given power to act, exhibitors might find themselves suffering very severely as a result of their own actions!

SUNDAY SHOW ACCOUNTS

Salford Summer Figures May Mislead

Fear lest a statement of accounts for six good summer months should lead to a charity assessment which would be unjust over the whole year was expressed at a meeting of the Executive Committee of the Manchester and Salford branch on Wednesday last (September 17), when consideration was given to a letter from the City Treasurer.

The meeting was of the opinion that the accounts for the first six months of Sunday opening would not give an accurate version of trading results. Secretary T. E. Robinson was asked to reply stating that the accounts should cover the period of a full year.

The branch should be in a position to put up a strong case to establish its point, it was stated. When the Watch Committee reported to the City Council last March in favour of Sunday opening, they said:—

"The committee is of opinion that the licences to open on Sundays should be granted to the applicants for a period of 12 months as, in view of the present fluctuation in the receipts of kinemas, owing to war conditions, it is not at present possible to make an accurate estimate of the profits which would be available for charitable purposes." Kinemas which open pay a charity contribution of 15s., 25s., £2 or £3 per Sunday, according to seating capacity.

On exhibitors has been placed the obligation to keep accounts in such a form as will show the receipts and expenses of these entertainments and to produce them to the City Treasurer or his representatives on demand.

They feel they will be definitely prejudiced if Sunday opening is judged on the basis of the six good summer months, without regard to the offsetting conditions that may be experienced in the winter half-year.

SALFORD MAY ADOPT MANCHESTER S.O. BASIS

Consideration is about to be given by the Manchester branch to the terms on which application should be made to the Salford Watch Committee for Sunday opening licences, a draft order having been approved.

Exhibitors who desire to open their theatres are required to submit applications to the Town Clerk, who will bring them before the Watch Committee. The final decision will be given by the City Council.

Quite likely, Salford exhibitors will ask that the charity contribution be on the same basis as that in operation in Manchester—a flat rate of 15s., £1 5s., £2 or £3, according to seating capacity, per Sunday.

FILM CARRIERS ASK FOR TRANSPORT PARLEY

MANCHESTER COMMITTEE TO DISCUSS PROBLEM

PRE-RELEASE DIFFICULTIES

FILM transport questions were discussed by the executive committee of the South and East Lancashire branch, at their meeting at Manchester, on Friday. J. Mather presided

Manchester branch of the Film Carriers' Association wrote asking for the assistance of the committee in obtaining a joint meeting with the K.R.S. and C.E.A. for the purpose of discussing transport difficulties. Consideration (they said) ought to be given to the tendency towards the indiscriminate removal of renters' despatch departments from the centre.

Even now the departure times were dangerously late. There was need for the stricter observance of the agreed opening time of despatch departments. Also, it was suggested that the adjustment of renters' territory would eliminate much running between Manchester and Liverpool.

After discussion, it was agreed that a sub-committee should examine the whole question, in co-operation with representatives of the Manchester and Salford branch, the local renters, and the film carriers.

Call-up of Staffs.

Secretary C. LITTLER reported an interview he had had with the Ministry of Labour Area Manager on the reservation of employees. Although that official was sympathetic, he stressed the over-riding importance of national work.

A. PEEL said that the representations for the retention of key-men would carry greater weight if they were made by the branch. He proposed, and J. J. MCCRACKEN seconded the resolution (which was carried) that the committee should endeavour to secure representation on the local panels of the Boards of Referees.

Matinée Finishing Times.

The SECRETARY mentioned he had interviewed Regional Transport Commissioner concerning the finishing times of matinées in large centres of population. What was asked for was that big pictures should finish about 3.30 p.m., so that patrons would not add to the congestion of transport at rush hours. Most patrons usually left the theatres when the big picture was over.

The Transport Commissioner had declared that if he could not overcome the congestion by the means he suggested, he would have to employ other methods.

Joint Trade Council.

CHAIRMAN J. MATHER expressed dissatisfaction with the way in which the branch resolution on Councillor Mear's joint trade council had been dealt with.

J. J. MCCRACKEN said that when the subject was brought forward, the president ruled that the procedure was *ultra vires*. Personally, he deplored the manner in which the resolution had been brought forward, because it was mutilated before anyone had a chance to say anything about it.

Pre-releases.

On the question of pre-releases, the CHAIRMAN said the branch had deprecated the system of showing films in Manchester, which made it impossible for them to be exhibited in the suburbs and outside towns in reasonable time. The result was that suburban theatres, many of which were better than those in some of the cities, became second-rate halls in regard to big pictures.

Mr. PEEL said three big pictures had been shown in Rochdale before he could have exhibited them in Accrington. He considered that unfair. On a point of principle, he had turned down late offers of such pictures, and he would continue to do so. "Penny Serenade" was shown in Manchester even before it had been exhibited to the trade.

The CHAIRMAN said the branch would welcome the early release of films provided the release conditions were equitable, and at present they were certainly not. The value of good theatres was lessened simply because when big pictures became available there were certain prior runs.

W.E. and War Damage Insurance.

On the question of the Western Electric equipment and insurance against war risks, the Chairman said W.E. were entitled to make sure they had safeguards, but he considered it unfair that the company should have an interest after the war in a theatre that had so suffered. MR. MATHER said he had not insured, and he did not intend to, but he did not wish to advise members on their attitude.

Stockport Sunday Opening.

WALLY BAKER reported on the Sunday opening situation at Stockport, and called attention to a number of misstatements made in the local Press. The allegation was made that behind the demand for Sunday opening there were powerful vested interests who were wanting to cash in on the Christian Sunday on the pretence of providing entertainment for the troops. Mr. Baker had answered this and other points *seriatim*.

It was decided to bring these misstatements to the notice of the general secretary, and to ask for his advice.

C. Littler's Bereavement.

Members expressed their sympathy with Mr. and Mrs. Littler on the death of their only son while on active service in the Middle East. W. W. Lloyd (Oldham) said he felt as a brother to Mr. Littler in this tragic event, for his own son (A. E. Lloyd), a driver in the R.A.M.C., had been missing since Dunkirk.

Blackpool kinemas and theatres are observing "staggered" closing hours from October 1 to fall into line with corporation transport services, which now finish at 10.30 p.m. The new entertainment hours will vary from 9.40 p.m. to 10.10 p.m.

A scene from PIRATES ON HORSEBACK, featuring William Boyd with Russell Hayden and Andy Clyde, which Paramount will shortly Trade show

WINTER HOURS OF CLOSING DISCUSSED AT SHEFFIELD

C.E.A. Deputation to Meet Chief Constable

THE important subject at last Friday's meeting of the Sheffield branch was the hours of closing during the winter months. Coun. H. S. Cent, who presided, raised the point.

He mentioned that earlier in the month two of the central houses—the Regent and Hippodrome—made an application to the Licensing Justices for the deletion of the clause in their licences which made them close at half an hour after black-out.

The Justices decided to grant the application, bringing the Regent and the Hippodrome into line with the other kinemas in the city. It was made clear that although the licences were granted until 11 p.m. the Justices hoped exhibitors would formulate a scheme of early closing acceptable to the Justices and the Chief Constable.

"Afterwards, we discovered, much to our surprise, that the music and singing licences for the whole of the houses had been renewed," said Coun. GENT.

In view of what the Justices said they thought they ought to submit a scheme, so a meeting of the branch Emergency Committee was held, with others, in order to make the gathering representative, and certain proposals were made to the Chief Constable.

The Scheme

The proposal was that all kinemas, with the exception of the four central ones, should close between 9 and 9.15 p.m. from October 15 to March 7, that the Cinema and the Union Street Picture Palace close one hour after black-out during the same period, and that the representatives of the directorate of the Hippodrome and Regent desired to close alternatively at 8.30 and 8.45 p.m., but the staffs of those theatres were desirous of closing one hour after black-out. The central houses wished to open at 10 a.m.

The Chief Constable had replied accepting the whole of the proposals for closing hours, said Coun. Gent. He had stated that conditions might arise when he would expect further curtailment in respect to all or individual kinemas.

In the discussion on Friday several members considered that the suggested hours were too early. W. C. BRINDLEY thought the suburban houses should be allowed to open until 10 p.m., and PERCY TOOTHILL suggested 9.45 p.m.

C. WHEATMAN said the central houses ought not to be tied down to 8.30, as closing time often depended on the length of the programme; and a suburban member said if they had to close earlier than 9.45 they would not be able to show the M. of I. film.

Ultimately, it was agreed that the officials meet the Chief Constable with a view to getting closing times for the suburban houses fixed at 9.45 and for the central houses at 8.45 to 9 p.m.

For Cinema Day

Sheffield has its own benevolent fund which is in good financial condition. The members desire to help the C.T.B.F., and asked for a representative of that fund to discuss with them ways and means by which Sheffield could help the "Cinema Day" effort. Accordingly, Mr. Bromhead is going to Sheffield this week to make suggestions which may fit in with local wishes.

Another Short

When an application was received for permission to exhibit a M. of I. trailer in Sheffield kinemas during the Warships Week, it was pointed out that kinemas were already showing a five-minute trailer of the Ministry and it would not be easy to fit into programmes an additional film lasting three minutes.

L. CELLENI thought it was time the Government paid for propaganda pictures as they had to pay for space in newspapers.

It was left to kinemas to take the film or not as they wished.

CINEMA DAY AND INCOME TAX

Snape's Pertinent Inquiry

A. Snape, principal of a well-known Manchester circuit, asked the Manchester and Salford branch, at their meeting on September 17, to secure from C.E.A. headquarters a clarification of the position in regard to the manner in which Cinema Day payments would be treated for income tax.

Secretary T. C. Robinson has written to the general secretary as follows:—

"In a case of a circuit of, say, 300 halls and the average yield on Cinema Day was £4 per hall, the yield would be £1,200 from that circuit. Will the tax authorities say to this circuit and to other similar circuits and individuals, that, where excess profits are being earned, it would be added back—in which case it would be a direct loss to the circuit, and a payment from individual owners; or were excess profits not paid, would it be added back for tax purposes and a circuit or individual have to pay ten shillings in the pound on it?"

BRISTOL COUNCIL AND S.O.

Deputation to be Received

An application from local kinema managers for a deputation to be received created some discussion on the question of Sunday opening at the Kingswood (Bristol) Urban Council last week. The matter had been raised at a previous meeting of the Council, and since then letters had been received from the clergy of local churches asking the Council to refuse permission for opening.

A letter asking for opening had been received from the officer in charge of some troops in the area, but it was thought that the unit was not of sufficient size to warrant the emergency plea.

C. W. Harding pointed out that no objection was raised by the churches to men working on Sundays. Workers on munitions and in the Forces might only be able to get their relaxation on Sundays. He was in favour of the kinemas being allowed to open.

The vice-chairman, E. C. Parker, thought the issue should be left to the residents of the district to decide.

Other members, while expressing the opinion that they did not think the kinemas would take the young people off the streets, thought the Council should receive the deputation from the managers and hear their views.

It was decided unanimously that the deputation should be received at the next Council meeting.

LANCING KINEMA DISPUTE

The dispute between Odeon (Lancing), Ltd., and Luxor (Lancing), Ltd., was mentioned to Mr. Justice Oliver in the Vacation Court on Wednesday, September 17.

The plaintiffs had a motion to restrain the defendants from using certain equipment at their kinema.

J. B. Jobbing, for the plaintiffs, said it had been agreed to treat the motion as the trial of the action and to dismiss the action, and the defendants would pay the costs.

Mr. Justice Oliver gave his sanction to this agreement.

The case was first before the Court on Wednesday last week.

Kinema and music licences of the Corona, Stretford, have been transferred from Albert G. Cookson to Fred Johnson.

Labour Questions at Scots Meeting

CONDITIONS FOR WOMEN OPERATORS

RESERVATION PROBLEMS

THERE was a large attendance of members last week when the first meeting after the holidays of the Scottish branch was held. Labour questions were the most important subject discussed. George Taylor presided.

JOHN R. TURNER, secretary, reported that since the last meeting in May the executive had met on two special occasions. The first was in connection with the film, "Target for To-Night." The executive had recommended that all exhibitors should be given the opportunity of booking films of that character on reasonable terms in future, and head office, it was suggested, should get in touch with the M. of I. regarding that suggestion.

At a meeting held at the beginning of this month the executive dealt with:—

BARS.—Two complaints of bars which had been remitted to the joint committee of the K.R.S. and the C.E.A. These had previously been considered by the Bar Committee.

FEMALE OPERATORS.—This question really pertained to Glasgow. The conditions laid down by the local authority included one that the names of trainees be submitted to the Master of Works. He has to "vet" the trainees, and after the training he has to pass them. The executive is considering whether any further steps be taken to get some relaxation of the conditions for female operators.

C.T.B.F.—This English fund was having a kinema day on October 18, in which exhibitors, renters, and so forth are to contribute. The executive considered that no action should be taken so far as the branch was concerned, as the London fund was quite separate from the Scottish one. It was a matter for any exhibitors who cared to contribute. The executive made no recommendation to the members.

WESTERN ELECTRIC SCHEME.—The executive refrained from making any recommendation. It was a matter for each exhibitor to decide what action to take.

SLIDES.—Lord Woolton had given the Scottish exhibitors a pat on the back for what they did last winter. The Food Ministry was hoping that that work would be continued.

FLAG DAY.—A flag day was being held in Glasgow for the Lord Mayor's Fund in London, and it was expected that the Lord Mayor would circularise picture houses asking them to do everything they could to assist collectors. It was a matter for individual exhibitors.

War Bonus

Reporting on a meeting held on the question of the National War Bonus, RITSON BENNELL (Glasgow) said that so far as Glasgow, the West of Scotland and Edinburgh were concerned the award of the Court would be disregarded.

"You take," he said, "the minimum wage as laid down in the agreement (with the unions), and you add the war bonus of 15 per cent. or 12½ per cent., as the case may be. If that amount comes to less than the national award you will have to pay the larger amount."

There was some disagreement with this statement, and Mr. Bennell added emphatically: "That is definite. That is the arrangement I came to with Mr. O'Brien."

As there were still some doubts cast, Mr. Bennell said he would get in touch with Mr. O'Brien immediately and verify the position.

Women Employees

Mr. BENNELL also reported on the question of female labour, and spoke about the London Home Counties Branch, who had set up a joint committee with the labour exchange. It had been suggested that the Scottish Branch should come to some similar arrangement, and Mr. Marchbanks, the Edinburgh Branch secretary, was seeking an interview with the proper authority for that purpose.

It was suggested that there should be some interpretation of what a nucleus staff should be. Mr. Bennell said that this would depend on various factors, such as seating capacity and the structure of houses—whether it had one or two balconies.

In regard to the reservation of women operators, Mr. Bennell said that they were reserved unconditionally.

Reserved Operators

The position of men operators was that the Ministry of Labour in its last circular put the reserved age at 35, but at the same time had issued instructions to the labour exchanges that in the case of chief projectionists they had not to be called up for military service meantime over 25.

Chief operators had been called up for medical examination, and the labour exchange did not know the outcome of the recent negotiations. The present instructions were that operators were reserved at 35, but they were to be put aside until the labour exchanges got further instructions.

The Ministry of Labour will not alter the position with regard to chief operators. If chief operators are called up for military service the exhibitor should report the case. If the exhibitor promoted a second operator to first operator he should immediately notify his place of registration.

J. ALLAN BUNCLE asked the chairman if he had any information regarding the closing hours of kinemas.

Mr. BENNELL: The only place I know is Aberdeen, which has a staggered curfew.

The next meeting of the branch will be held on October 15.

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W.E. INSURANCE LEAVES NORTHERN C.E.A. UNEASY

"Funny Business" Warning: Female Staff Reservation

MEMBERS of the Northern Branch are still uneasy about Western Electric policy on insurance of equipment leased to exhibitors. Discontent was registered at the monthly meeting, over which W. S. Gibson presided. A suggestion that women should be called up according to their weight, as an indication of their strength, was made in the course of discussion on reservation of usherettes.

"Western Electric policy has been discussed at a special meeting of the Branch Executive," said the CHAIRMAN. "Mr. Chipchase then reported that he had examined carefully the details of the proposed agreement and, in the effort to clarify a number of obscure points, had written to Mr. Leach, General Manager of W.E. Thus far not much progress seems to have been made towards the satisfaction of our Mr. Chipchase."

This sly reference to the pertinacity of Mr. Chipchase moved E. J. HINGE to attempt a further measure of clarification. He did not pretend that he had any enthusiasm for the form of agreement. "Mr. Chipchase is not the only member of the Association who is dissatisfied with the state of affairs," began Mr. Hinge.

"The Legal and Parliamentary Committee discussed it last week. If anybody sang its praises, I must be stone deaf. Our solicitor has ascertained that, in the view of the Board of Trade, the exhibitor has an insurable interest in the equipment leased from the Western Electric. Unfortunately, his interest may be negligible by comparison with his direct and indirect losses, and so there is very little consolation in this legal admission of a hypothetical interest."

W.E.'s Promise

Mr. Hinge pointed out that an exhibitor who had insured his equipment himself and had, by reason of war damage, established a claim for an indefinable amount, would have to wait until the Government paid out. If, in these circumstances, he decided to replace the smashed equipment, he would have to pay full trade rates.

Under the Western Electric agreement, it seemed that the company would replace at cost price. That would be something. Inquiries, he said, have been made of the Board of Trade towards establishing the principle that, in the insurance of hired equipment, the premiums shall compulsorily be divided between the owners and lessees.

"Western Electric is very firm on this matter," continued Mr. Hinge, "and I doubt if we can hope to get much better terms. The circuits and some of the larger exhibitors can afford to carry their own risks and, naturally, lack the smaller man's intense interest in this matter. We must, however, abrogate the selfish attitude in these times and stand together for conditions in which those fortunate enough to escape damage must help their less fortunate brothers."

Damage Already Suffered

J. MACHARG again inquired if any arrangement reached in the future would cover damage suffered in the past. He reminded the meeting that he had some damaged equipment standing in an unusable theatre for months past.

"I had suggested removing the equipment with a view to using unbroken parts in others of my kinemas; but the company wished to take it over in order that they might claim upon it."

"So far as I understand," replied Mr. Hinge, "virtually all provisions for making good war damage are retrospective. But I advise Mr. MacHarg to be a little stubborn on this particular matter and to submit the circumstances of his particular problem to the Board of Trade, through the Branch Secretary."

"The root of the trouble between myself and the Western Electric," said Mr. MacHarg, "is that my agreement on this equipment had 2½ years unexpired, and I am claiming compensation for that period."

"A good many exhibitors have the same trouble," commented the CHAIRMAN.

Mr. CHIPCHASE suggested that Mr. Hinge had been a little too sweeping in implying that, in all cases, Western Electric would replace the equipment of agreement acceptors at "cost prices." "The form of agreement leaves no room for doubt that there will be sundry exceptions," he said. "I could stand here for an hour and elaborate all the time on the obscurities of this agreement. I will not presume to advise any member not to sign it; but I have not signed it and, at present, am not disposed to sign it."

Mr. CHIPCHASE contended that Western Electric were attempting to take advantage of circumstances. They were asking exhibitors to pay the whole of the insurance premiums and, at the same time, tying them tightly for a further period of years.

"Surely," he said, "the lessees of damaged W.E. equipment should, if they insure it, have the option of taking their share in cash. To put the matter bluntly, we have to decide whether we buy new Western Electric equipment or equipment made by other companies at about half the price. There is nothing in the agreement, or in the correspondence I have had with the company, defining the period over which the new agreement will be in force. It seemed as likely that the company had in mind another period of 10 years as that, as widely assumed, merely the unexpired portion of the first lease."

J. Coverdale Bell supported Mr. Chipchase. "It is not reasonable to expect exhibitors to pay all the insurance premiums on Western Electric property in order to secure them something like monopoly rights. There is equipment on the market which would serve many of us equally well, and which ordinarily we should buy, much cheaper than Western Electric, good as it is."

T. H. SCOTT counselled members to await the result of the meeting with the Board of Trade before committing themselves one way or the other.

That let in Mr. Chipchase again to warn members that Clause 12 of the original agreement laid down that the equipment was held at the sole risk of the exhibitor. "It means," he added sagely, "that you are holding the baby all the time."

After which the discussion lapsed without precipitating any sort of resolution.

Projectionettes

In reference to the reservation of female projectionists under training, E. J. HINGE earnestly advised members to begin without delay the training of girls for the box, selecting suitable types from those below or above the calling-up ages.

"You must understand," he said, "that reservation is only for full-time trainees. For the purposes of this concession the authorities will not accept girls who do other work and merely spend their odd hours in the projectionists' box. You will be allowed three months for training. If, after that period, she is unsuitable she will be called up and you will have to start all over again."

Weight and Quality

In reference to the usherettes, T. H. SCOTT criticised the practice of indiscriminate callings without, apparently, any consideration of girls' physical suitability for munition work. He cited the case of one of his own employees. "She is a wee girl," he said, "not much more than 4 ft. tall and not much more than four stone in weight. Yet, they sent her to Birmingham on war work! Birmingham promptly sent her back. She is supposed to have been "interviewed." Why wasn't her unsuitability noticed then?

A rather casual suggestion of Mr. Scott that girls should not be called-up unless they scaled an approved weight occasioned a roar of laughter.

"A sort of weight-for-wage handicap," murmured the CHAIRMAN.

"I have one that weighs 14 stones and can hardly lift her hands," remarked J. C. BELL with a smile. "How would you classify her?"

S. X. MILLER added fuel when he said that barmaids were "deferred" because they assisted in the distribution of food! After the laughter had subsided, however, Mr. MILLER made his point.

"We can make out a much better case for the deferment of our trained usherettes," he said. "As the men have been called I have trained the more experienced girls in A.R.P. work. If they are to be called indiscriminately it will be impossible for me to maintain the fire-fighting and A.R.P. organisation on an efficient level."

Mr. SCOTT forebore to press his weight-qualification to the issue of a vote.

The Secretary (ALFRED SMITH) reported that the Regional Inspector of Constabulary asked members never, in response to telephone requests or those of unauthorised callers, to exhibit slides recalling all troops to barracks. "In the event of such a request," added the Secretary, "members are earnestly advised first to secure confirmation from the nearest police chief." All members will be circularised accordingly.

In this connection another member gave the meeting an "inside tip" to be ready for "some funny business" in the near future.

For the Fund

The meeting decided unanimously to recommend full support of the proposed "Cinema Day" on October 18, when one penny per seat of the accommodation was to be given to the C.T.B.F., members to contribute at the rate of two-thirds of a penny per seat, and the renters to contribute the remaining third.

Dictating to Delegates

A personal note was introduced by a letter from CHARLES P. METCALFE complaining about the failure of the branch delegate (F. W. MORRISON) to vote when the writer had demanded a card vote on a proposed change of venue for the next General Council meeting.

Mr. METCALFE contended that, had Mr. Morrison polled the strength of the Northern branch, the chances were that the next meeting would have been held in Nottingham instead of in London, thus saving the delegates unnecessary expense and risk; meetings should be held nearer home and he suggested that the branch should instruct its delegates how they must vote on such issues in future.

"We are asked to take from the delegates the right to decide where they shall hold their meetings," summed up the CHAIRMAN. "Would the meeting care to hear Mr. Morrison on the proposition?"

Several members hastened to say that they would regard as presumptuous any ruling that the branch should dictate to unpaid delegates how best they should serve, and the meeting promptly decided that Mr. Metcalfe be advised accordingly.

No "Rush Hour" Shows

After a conference with Sir John Maxwell, the Northern Regional War Transport Commissioner, managers of kinemas in the downtown district of Newcastle-on-Tyne have agreed so to arrange afternoon programmes that the day's first run-through will finish between 4 o'clock and 4.15.

Michael Powell, producer and director of British National's ONE OF OUR AIRCRAFT IS MISSING, being interviewed on the set by overseas troops for a B.B.C. broadcast

Membership Applications by Village Halls

NEIGHBOURING EXHIBITORS TO BE CONSULTED

THERE was a short agenda for the September meeting of the Bristol branch, and the chief matters discussed were the question of the admission of certain small village halls to membership, procedure in the case of a blitz, and the new proposal for charging for announcements of charity appeals on a national basis for the benefit of the C.T.B.F.

Applications for membership came from the Memorial Hall at each of three villages Ramsbury, Aldbourne and Lambourn. When these were announced GEORGE REES said he thought it was only fair that exhibitors in the neighbourhood of these places should be approached before anything was done.

It was stated that the three halls had very small seating capacity, and were only opened one or at the most two nights a week.

The Chairman, Coun. F. G. W. CHAMBERLAIN, said the question was whether it would not be better to have these halls in the association, at least they would then have some control over them.

A. B. ATKINSON did not think there was any objection, provided the kinemas near by had no objection.

It was decided to ask exhibitors who might be affected to give their views.

Telling the Public

A request from the Ministry of Food asked Bristol kinemas to show slides giving particulars of supplies of goods that were available.

The chairman said that something of the kind had been done successfully in the North of England and he believed that it had received the blessing of the General Council

Calling Up by Screen

A letter was read from the commander of the Bristol sub-area regarding the method to be used for the calling out of troops in the kinemas in the event of a blitz. It was explained that the scheme adopted last winter was for the troops to be called out, and then if their unit was near the kinema they should report to their unit, but if it was some distance away they should parade, either in the vestibule or outside the kinema, and the highest in rank amongst them should take charge.

The CHAIRMAN thought that it would be just as well to have some official plan for the present winter.

A. B. ATKINSON asked what was the reason for a member of Home Guard reporting at a kinema at night?

The CHAIRMAN said that if the quarters of the Home Guard were near the kinema the men should report there, but that only applied to certain kinemas. The member of the Home Guard who reported should wear a white armlet.

Mr. ATKINSON thought it would be as well to know to which kinemas this plan applied.

It was decided to ask the commander to receive a deputation to discuss the matter, the deputation to consist of the chairman, with A. B. Atkinson and F. A. Seal.

Appeals will Contribute

Regarding the proposal to make a charge at the rate of £500 per thousand kinemas for publicity by means of trailers or slides for announcements of appeals by charities on a national scale, the money to be passed over to the C.T.B.F., Mr. REES explained that the General Council approved of the principle, and had referred it to the General Purposes Committee to draw up a scheme. Personally he thought it was a very good scheme.

The CHAIRMAN saw some snags in the scheme. There was the case of local charities. What was to be done about these?

F. A. SEAL said the sum suggested would work out at the rate of 10s. per hall.

Mr. REES said it would not affect local charities at all. It was only for announcements being made on a national basis.

The CHAIRMAN was not quite certain that it was intended to be only a national affair.

Mr. ATKINSON thought they should be careful. They might come across a charity which they would not like to turn down.

Mr. REES: People come to the kinemas and ask for something for nothing; then they go to a newspaper office and pay so much an inch for an advertisement.

Staff Reservations

Speaking on the matter of reservation of staff, the CHAIRMAN said the Minister of Labour was determined to get as many women as possible between the ages of 18 and 40 into munitions.

If any member had one of their staff called up they should take the matter up with the local Labour Exchange, and if they had a good case they would receive a sympathetic hearing. The Ministry of Labour would endeavour to get another person to replace the one taken, but the Ministry would not guarantee to get one at the same rate of wages that the employer was paying at the present time.

Local Benevolence Organised

S. W. SAVERY (branch secretary) presented the report of the first meeting of the recently formed branch committee of the C.T.B.F. G. H. Blackburn had been elected chairman and treasurer, S. W. Savery hon. secretary, and Mr. Blackburn had also been elected as representative on the Central Board. The committee asked for power to co-opt other members.

Mr. Blackburn was paying a visit to "Glebelands" and would report at the next meeting of the committee. The Bristol Licensing Justices had given a donation of £25 to the Fund from the Sunday opening charity contribution.

Paul Kimberley's Appointment

TRADE UNIONS NOT CONSULTED

Regret was expressed at last week's meeting of the Film Industry Employees' Council that the Trade Unions had not been amongst the bodies consulted in the appointment of Capt. Paul Kimberley as Director of Cinematography at the War Office.

It was decided to raise the matter through the T.U.C. and at the same time to take up the question of future Trade union consultation over all Government appointments in connection with the film Industry.

BAN ON CONCERT FOR THE BLIND

Leigh Magistrates' Decision

The Leigh (Lancs) magistrates have declined to grant a licence for a Sunday concert at the Theatre Royal, Tyldesley, the proceeds of which were to be for a fund for blinded members of H.M. Forces and their families.

The application was made by J. Wood, manager of the theatre, who was supported by Guy Dennis, ex-actor and a member of the Royal Flying Corps in the last war. Mr. Dennis, who is blind, appeared in court with his dog. He said the proceeds would go to St. Dunstan's.

When asked by the magistrates' clerk why he had not previously secured the authority of an approved organisation with which to support the application, Mr. Dennis replied that he was completely ignorant of the fact that such a procedure was necessary, but he had written to St. Dunstan's, and the letter was now in court.

"JEANNIE"

Hit on Provincial Release

Barbara Mullen has made an instantaneous hit with provincial audiences in the Marcel Hellman Production "Jeannie," which is doing extraordinarily good business on release.

Co-starred with Michael Redgrave, Miss Mullen appears as a simple Scots girl who comes into a small legacy which she proceeds to expend on a trip to Vienna, her only reason being to hear the "Blue Danube" played in its original home.

The picture is a General Film Distributors Ltd. release.

WILFRID LAWSON
MOVITA
IN
MICHAEL RENNIE
TOWER OF TERROR

N ASSOCIATED
RITISH THRILLER
. With . .
ORLAND GRAHAM
OHN LONGDON
EORGE WOODBRIDGE
. VICTOR WESKE

. . .

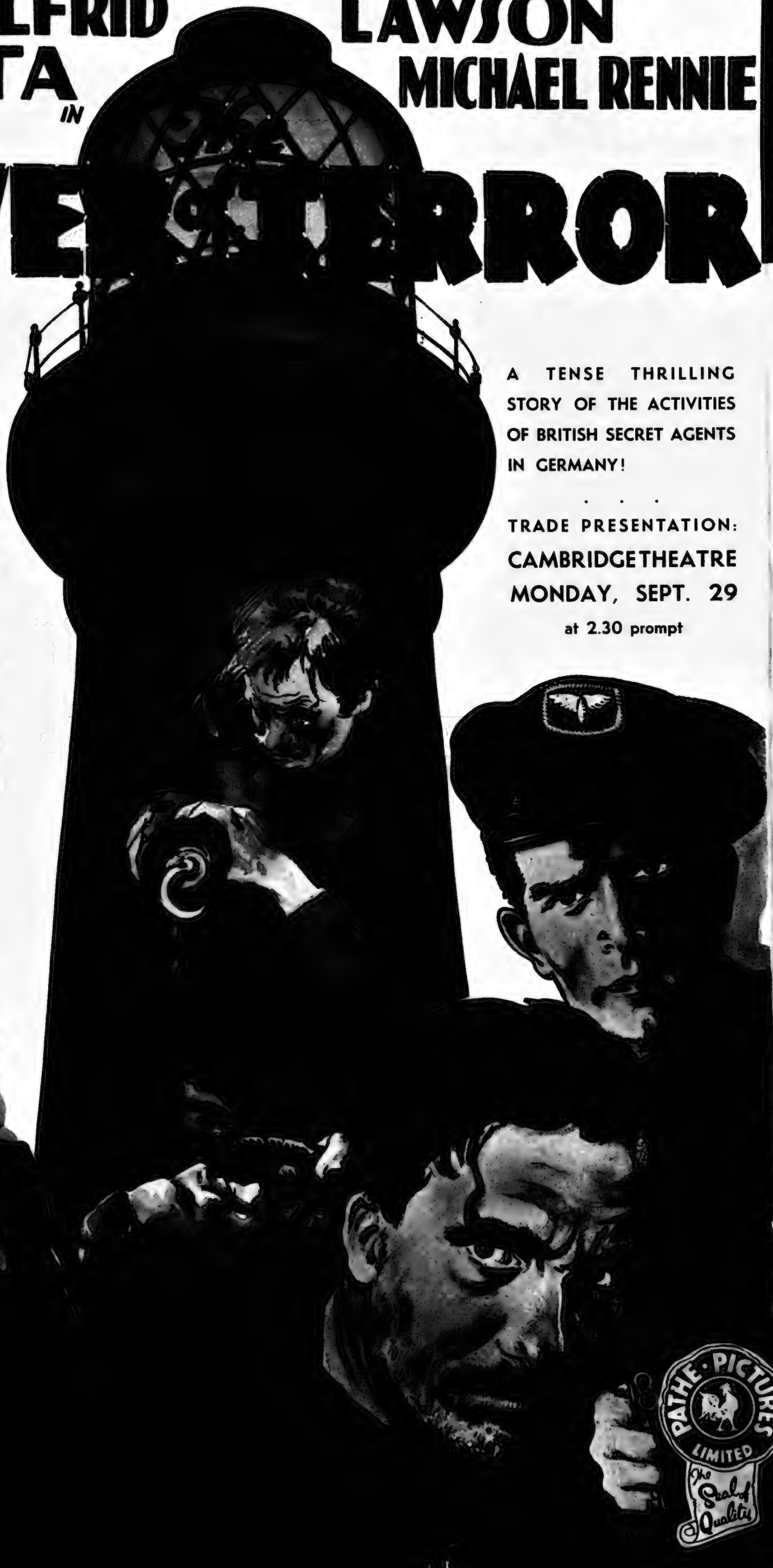
RODUCED BY
OHN ARGYLE

IRECTED BY
AWRENCE HUNTINGTON

A TENSE THRILLING STORY OF THE ACTIVITIES OF BRITISH SECRET AGENTS IN GERMANY!

. . .

TRADE PRESENTATION:
CAMBRIDGE THEATRE
MONDAY, SEPT. 29
at 2.30 prompt

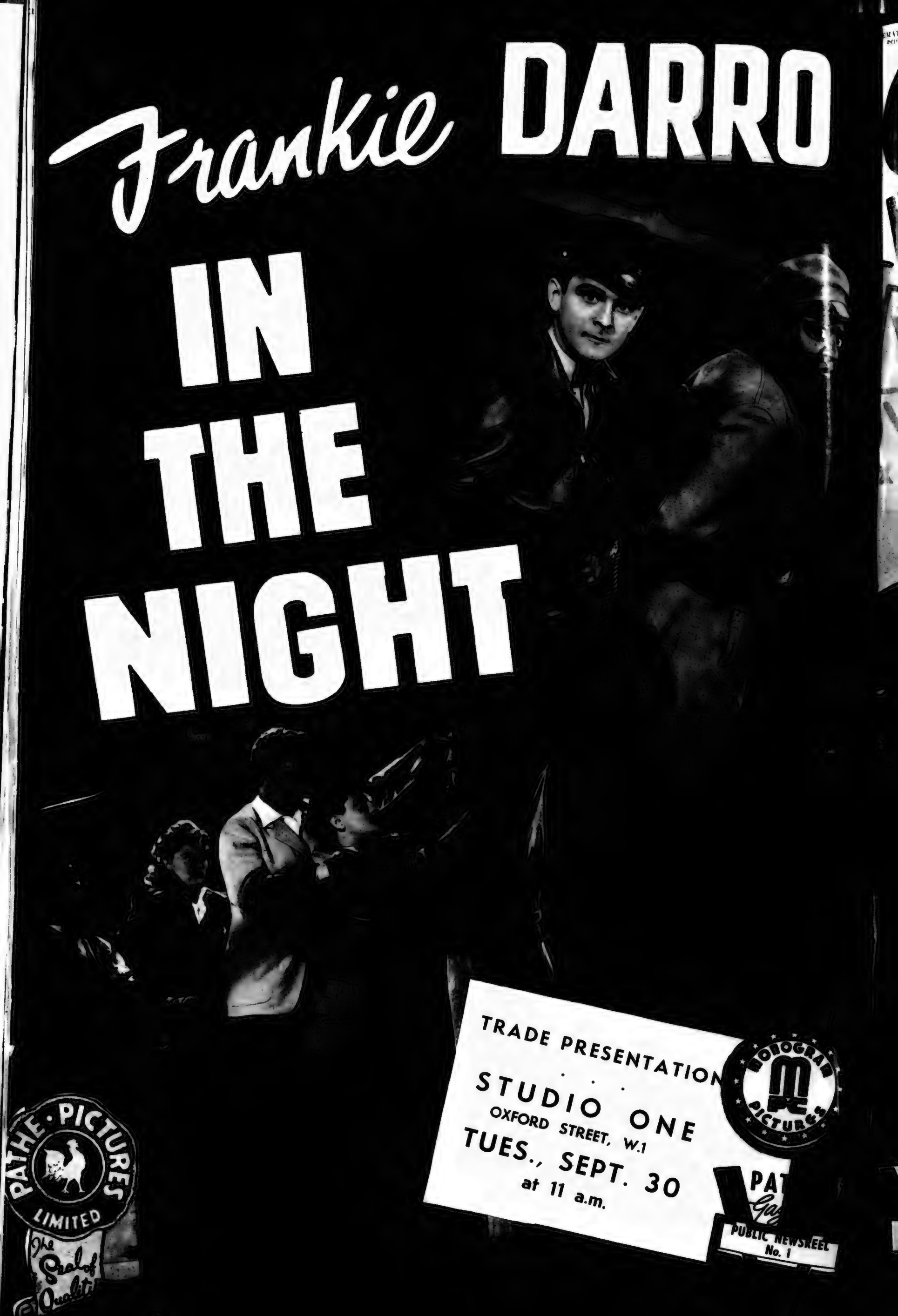


PATHE Gazette
PUBLIC NEWSREEL No. 1

PATHE · PICTURES LIMITED
The Seal of Quality

Frankie DARRO

IN THE NIGHT



TRADE PRESENTATION

STUDIO ONE

OXFORD STREET, W.1

TUES., SEPT. 30

at 11 a.m.

PATHÉ · PICTURES LIMITED

The Seal of Quality

BIOGRAM PICTURES

PUBLIC NEWSREEL No. 1

Paper BULLETS

with
JOAN·WOODBURY
JACK·LA RUE
LINDA·WARE
JOHN·ARCHER
VINCE·BARNETT

A P.R.C. ATTRACTION
DIRECTED BY PHIL ROSEN

TRADE SHOW
G.-B. THEATRE
★ FILM HOUSE ★
WED., OCT. 1, 2.30

— *Also* —
A THRILLING NATURE
— FILM —
"ALIVE IN THE DEEP"

PATHE·PICTURES
LIMITED
The Seal of Quality

JUNE LANG JOHNNY DOWNS

in

WHAT A

RACKET

with

ERIC · BLORE

IVELDON · HEYBURN

ANNA · CHANDLER

A MONOGRAM ATTRACTION

TRADE PRESENTATION
G.-B. THEATRE (FILM HSE.)
THURS., OCT. 2, at 11 a.m.

MONOGRAM PICTURES

PATHE Gazette
PUBLIC NEWSREEL No. 1

PATHE · PICTURES LIMITED
The Seal of Quality

A P.R.C. ATTRACTION

TRADE PRESENTATION
G.-B. THEATRE (FILM HSE.)
FRID., OCT. 3, at 2.30 p.m.

PATHE Gazette
PUBLIC NEWSREEL No. 1

PATHE · PICTURES LIMITED
The Seal of Quality

Pathe Pictures Limited
PRESENT A MONOGRAM PICTURE
FATHER STEPS OUT
with FRANK ALBERTSON
JED PROUTY : LORNA GRAY

G.-B. PROFIT OF £617,000

Ordinary Dividend Again Passed

BIG REDUCTION IN BANK OVERDRAFT

£1,280,000 Reserves

A GROSS profit of £617,183 compared with £612,599, and a net profit of £256,849 against £189,539, is revealed by the report of the Gaumont-British Picture Corporation for the year to March 31 last.

Outstanding features of the accounts are a further reduction in the bank overdraft from £122,365 to £76,516, and an increase in reserves from £1,072,756 to £1,281,322.

As I anticipated recently the preference dividend, requiring £178,750, is amply covered, but dividends are not yet resumed on the ordinary capital.

War Damage

The directors state that war damage insurance premiums amounting to £30,313 have been charged to General Reserve, but with the addition of the amount transferred from profit (£77,813) this reserve will be increased to £290,000.

Reduced aerial activity by the enemy since the beginning of the year has been followed by a steady improvement in theatre business. Damage sustained by the theatres of the group has been comparatively slight, except in the case of a very small number of theatres which must remain closed during the duration of the war.

Dividends from subsidiary theatre companies generally compare favourably with the previous year. In particular the profits of Gaumont-British Distributors, Ltd., which continues to produce the Gaumont News Reel for distribution by General Film Distributors, Ltd., show a satisfactory increase.

Successful Films

The film production and distribution agreement with General Film Distributors, Ltd., is still in force. Films released since the commencement of the year under review include "Gasbags," featuring the Crazy Gang, "Charley's Aunt" and "Ghost Train," featuring Arthur Askey, all of which have done excellent business up to date.

The Corporation's studios have been employed in film production throughout the year and the films still to be produced will maintain this activity for some considerable time.

Still Further Progress

In an advance copy of his speech, the chairman (Mark Ostrer) says that for obvious reasons it is not possible to make any forecast of the probable outcome of the current year.

"All that can be said," he added, "is that the figures available show substantial improvement over the corresponding period of last year."

MARK OSTRER, Managing Director of Gaumont-British Picture Corporation

Spencer Tracy and Ingrid Bergman in DR. JEKYLL AND MR. HYDE, forthcoming M-G-M production

Company Notes and News

NEW PRIVATE COMPANIES

Stage and Screen Productions, Ltd.—Registered September 5. Capital, £100 in 100 shares of £1 each. Producers of plays, operas, films, ballets, entertainments, etc. Directors: Emmerich Weissberger-White, 140, Piccadilly, W.1; Chas. M Margolis, 62, Gresham Gardens, N.W.11; Laurence Herbert, 140, Piccadilly, W.1. Secretary: Laurence Herbert. Solicitors: Edward Davis, Nelson and Co., 58, Maddox Street, W.1. Registered office: 58, Maddox Street, W.1.

Carlton Cinema (West End), Ltd.—Registered September 11. Capital, £1,000 in 500 5 per cent. preference shares of £1 each and 2,000 ordinary shares of 5s. each. Kinema, theatre, hall and wireless transmission and reception station proprietors and managers, etc. Directors: Hy. Briggs, San Marino, South Mimms, Herts (permanent); Wm. J. Banks, 64, Victoria Road, New Barnet, Herts. Solicitors: W. W. Box and Co., 28, Great James Street, Bedford Row, W.C.1.

Majestic Cinema (West End), Ltd.—Registered September 11. Capital, £1,000 in 500 5 per cent. preference shares of £1 and 2,000 ordinary shares of 5s. each. Objects and other particulars similar to Carlton Cinema (West End), Ltd.

B. and S. Cinemas (Roscommon), Ltd.—Registered September 13. Capital, £100 in 100 shares of £1 each. Theatre, kinema proprietors, etc. The permanent directors are: Wm. J. Speakman, "Dorain," Queen's Drive, Liverpool 15; Thos. H. Bate, 79, Earlsway, Curzon Park, Chester. Solicitor: H. W. Stacey, 26, Fenwick Street, Liverpool.

Rex Cinema Co. (Oakengates), Ltd.—Registered September 13. Capital, £3,000 in 3,000 shares of £1 each. Kinema proprietors. The directors are: Wm. E. Martin, Gwyn Gold Mines, Ganllwyd, N. Wales, proprietor of Gwyn Mines, N. Wales; Alan E. Stewart, 36, King Street, Wellington, Salop. Registered office: Central Hall, Waterloo Street, Ironbridge, Salop.

MORTGAGES AND CHARGES

Byron Pictures, Ltd., film producers, etc., London, W.1.—Debenture dated August 26, 1941, to secure all moneys due or to become due from the company to Barclays Bank, Ltd.

SATISFACTIONS

Victory Theatres, Ltd., Princes Theatre, Edgar Street, Accrington.—Satisfaction in full on July 18, 1941, of (a) mortgage or charge dated December 15, 1919, and registered December 30, 1919, securing £5,000; (b) mortgage or charged dated October 31, 1922 (supplemental to mortgage dated December 15, 1919), securing £6,330 (including £5,000 then owing on mortgage dated December 15, 1919, and registered November 2, 1922; and (c) mortgage or charge dated March 28, 1931, and registered April 10, 1931, further securing £3,174.

Associated British Cinemas, Ltd., 30-31, Golden Square, W.1.—Satisfaction in full (1) on May 29, 1935, of second mortgage dated August 4, 1933, and registered August 16, 1933; and (2) on May 15, 1937, of bond of cash credit and disposition in security dated May 11, 1934, and registered May 31, 1934. (Notices filed September 6, 1941.)

Basford Cinemas, Ltd., General Buildings, Bridlesmith Gate, Nottingham.—Satisfaction in full on September 1, 1941, of trust deed dated August 24, 1938, and registered September 8, 1936, securing £15,000 debentures.

Associated Theatre (Wembley), Ltd., Henley House, Chesterfield Gardens, W.1.—Satisfaction in full on March 25, 1941, of mortgage dated October 27, 1938, and registered November 8, 1938. Notice filed September 5, 1941. (According to the register of mortgages, the mortgage registered November 8, 1938, originally secured £2,850 and further advances.)

EXHIBITOR'S IGNORANCE

Discharge Suspended for Three Years

Philip Arthur Wolman (trading as Arthur Phillips), late of the King's Picture Theatre, Exmouth, Devonshire, now 144, Osbaldeston Road, Stoke Newington, London, lately kinema proprietor, applied for his discharge recently from a bankruptcy which occurred in 1927.

The Official Receiver pointed out that the liabilities amounted to £793, against assets of about £5. There was no surrender until 1941 and the debtor claimed that he was unaware of the bankruptcy.

On the debtor's behalf, it was stated that in 1927 he took the kinema at Exmouth in his own name, adopting Arthur Phillips as a business name. Later he understood that the filing of an affidavit would put an end to the bankruptcy proceedings at Exeter and he opened a number of kinemas along the South Coast. Owing to the war, however, the debtor's business failed.

The Judge remarked that he found it difficult to believe that the debtor was entirely ignorant of some of the matters referred to and the discharge was suspended for three years.

EASTMAN KODAK DIVIDEND

Eastman Kodak is paying a quarterly dividend of $1.50, as before.

John Clements and Leslie Banks star in Michael Balcon's epic of the Fleet Air Arm, SHIPS WITH WINGS, which United Artists will shortly Trade show

Kinema Market Firm

ONCE again the tendency of the kinema share market was firm, although Gaumont issues exceptionally were a trifle easier following their recent activity and strength.

African Theatres rose 3s. to 38s., while A.B.P.C. 6 per cent. preference, despite the deduction of dividend from the price, were 6d. higher on balance.

Gaumont-British ordinary fell 3d. to 4s. 3d., but the preference were slightly harder at 12s. 6d. on the extra cover provided by the latest profits.

Moss' Empire ordinary jumped 1s. 3d. to 18s. 3d., while Odeon ordinary, at 6s. 9d., were 3d. up.

A minor feature was a little revival of interest in Twentieth Century 6 per cent. preference, which had been a nominal market at 1½d. for a considerable period. A few shares changed hands at 8½d. Union Cinemas second preference gained 3d. at 3s. 9d.

Among the debentures, A.P.B.C. 5 per cents. advanced 15s. to £98¼ and Odeon 5 per cents. 10s. to £89. Gaumont 4½ per cent. debentures declined from £83 to £82¼.

SHARE MARKET

	Last week.	This week.	Movement.
African Theatres Ord.	35/-	38/-	+ 3/-
Assoc.Brit.Pic.Corp.5/- Ord.	7/9	7/9	—
" 6% Pref.	17/-	17/6xd	+ -/6
" 5% Debs.	£97½	£98¼	+15/-
A.P.P.H. Ord.	8/-	8/-	—
Baird Tele.20% Pref.Ord.2/6	-/3	-/3	—
" Defd. Ord. 2/6	-/3	-/3	—
Brit. & Dom. Films £1	-/6	-/6	—
Brit. Lion Pref. Ord.	6/-	6/-	—
Capital Prov. News 5/-	-/9	-/9	—
Gaumont-British Ord. 10/-	4/6	4/3	— -/3
" "A" Ord.	2/3	2/2	— -/1
" 5½% 1st Pref.	12/4½	12/6	+ -/1½
" 4½% Debs.	£83	£82¼	—10/-
General The. Pfrd.	4/4½	4/6½	+ -/2½
" 6½% 1st Mort. Deb.	£81¼	£81½	—
Mde. Tussaud New 1s. Def.	-/6	-/7½	+ -/1½
" £1 Pfrd. Ord.	2/9	2/9	—
Moss Empires £1 Ord.	17/-	18/3	+ 1/3
" £1 Cum. Pref.	14/3	14/3	—
Odeon 5/- Ord.	6/6	6/9	+ -/3
" 6% Pref.	13/9	13/9	—
" 5% Debs.	£88½	£89	+10/-
P.C.T. 7½% Ptg. Pf. Ord.	16/6	16/6	—
" Cum. "A" Pref. £1	21/3	20/7½	— -/7½
" "B" Pref. £1	20/-	20/-	—
" Const. 7% Pref.	22/6	22/9	+ -/3
Sound City (Films) 6% Pref.	2/3	2/3	—
Stoll Th. Corp.	2/3	2/3	—
Twentieth Cent. 6% Pref.	-/1½	-/8½	+ -/6½
Union Cinemas Ord.	-/6	-/6	—
" 1st Pref.	2/4½	2/4½	—
" 2nd Pref.	2/6	2/9	+ -/3

£1 shares unless otherwise stated.

SOUTHAMPTON'S FIRST WOMAN COMMISSIONAIRE

Southampton has its first lady kinema commissionaire. She is **Mrs. A. E. Neville**, commissionaire at the Classic Kinema. She wears a specially made uniform and shares the duties equally with a male commissionaire.

The latest managerial changes on the A.B.S. Midland circuit find **Kenneth Hall**, late of the Palladium, Hockley, in charge of the Regal, Handsworth, Birmingham, in succession to J. L. Robinson. The management of the Hockley house has been entrusted to **F. Sunderland**, until recently assistant manager of the Robin Hood kinema, Hall Green, Birmingham.

Leonard H. Chant, who has been manager of the Rialto, Liverpool, has been appointed to the New Victoria, Preston, in succession to Mr. Lennon. Up to March of this year (when he came to the Rialto, which is a G.B. hall), Mr. Chant was general manager of three Southport theatres—the Grand, Trocadero and Forum.

Allan Crossland, who at one time was organist at the Plaza (G.B.), Allerton, Liverpool, and subsequently became manager, has been appointed to the Rialto to follow L. H. Chant.

Driver Thomas Dean (30), R.A., posted a prisoner of war in the Middle East, served at Dunkirk and in Greece. Before joining up he was on the staff of the Alhambra Cinema, Burnley.

Odeon Theatres, Ltd., 55-6, Pall Mall, S.W.1.—Satisfaction in full on May 28, 1941, of deposit of deeds and Land Registry Charge dated December 8, 1939, and January 25, 1940, and registered December 27, 1939, and February 9, 1940. (Notices filed September 5, 1941.)

NAMES in the NEWS

G. T. Hall-Jones has taken up the post of manager of the Castle, Merthyr Tydfil, in succession to Henry P. Haggar. Mr. Hall-Jones is an old friend of the Merthyr people and makes a welcome return to the large circle of friends he had made previously in the town. In 1912 he opened the Palace kinema at Merthyr and stayed there for 19 years. Then he took over the management of the Theatre Royal, when it was under A.B.C., and he held this post until the lease expired in 1938. Since then he has been holiday relief manager for the circuit.

Before leaving to join the Forces **G. C. Adams**, manager of the Ambassador, Bedminster, Bristol, was presented by C. Coles, chief of staff, on behalf of the staff, with a leather writing case bearing his initials.

R. W. Brown, new manager of the Ambassador, Bedminster Bristol, was formerly assistant manager at the Odeon, Bristol. Recently he has been acting as relief manager for Odeon.

L. E. Hobbs, who left the management of the Odeon, Shettleston, Glasgow, to take up war work, has had to relinquish that, and is now manager of the Central, Cambridge (A.B.C.).

Kinema Director Mayor-Elect at Hartlepool

The Mayor-Elect of Hartlepool is **Coun. Thomas Henry Pailor**, who is managing director of the new Comet, Hartlepool. He converted the Hippodrome Theatre, West Hartlepool, into a kinema and was responsible for the erection of new kinemas at West Hartlepool, Darlington, South Shields and Wallsend, which, on completion, were taken over by A.B. Cinemas. Although Coun. Pailor resides in West Hartlepool, he has been a member of Hartlepool Town Council for ten years. In the Great War he became R.S.M. in the R.A. and is now Captain in the Home Guard. He is a native of Stockton.

C. Hadfield, who recently resigned from the Regal, Levenshulme, Manchester, to take over the management of the Apollo, Ardwick, for R. C. Roy, was for six years with A.B.C. and was previously Press and publicity manager for theatres in the Manchester and Liverpool district.

Following the resignation of Chris Hadfield from the management of the Regal, Levenshulme, Manchester, **Wilf Lyons** has succeeded to the position. He comes to the Regal from the Casino, Rusholme, where he spent three years after being at the Electra, Cheadle. He has with him as assistant manager, J. S. Herstell, who has just entered the business, coming from Manchester University.

R. J. Standen, manager of the Regal Cinema, Bolton Street, Bury, Lancs, is leaving the town to join the R.A.F. (V.R.) as link instructor.

C. F. West, who has been appointed manager of M-G-M's Newcastle branch, is well known to the Trade. He was born in Liverpool, educated at the Sefton Park University Practising Schools and thereafter went into the estate agency business. He served in the Army from 1914 to 1918, but his military career was brought to an end when he was wounded, and after the war he returned to his estate agency business. Shortly afterwards he became a traveller and subsequently manager for the Stoll Film Company in Liverpool. From here he transferred to Newcastle, where he remained until the Stoll Film Co. closed down. In 1926 he went on to the staff of the Wardour Film Co. as manager and remained there until joining M-G-M.

Stanley Maude, manager of the Barrow Regal, has been appointed manager of the Ritz, Maidstone. Since his arrival at Barrow, three years ago, Mr. Maude has made many friends. Before coming to the town he was at the Regent, Bradford, and has held managerial positions at A.B.C. theatres at Manchester.

Harry Clifton, well-known Kent showman-manager, who joined the Royal Navy some weeks ago, should be congratulating himself. His kinema (it is still too soon after the event to give the name and town) received a direct hit in a recent raid, fortunately after the audience had left. One member of the staff, who was firewatching, had the soles blown off his boots, but was unhurt. Debris covered the bed in which the manager slept until a few days before the raid.

Musical Musical Chairs

A change-over of organists in the Birmingham area of the A.B.C. circuit transfers **W. Gregory** from the Pavilion, Wylde Green, Sutton Coldfield, to the Forum, New Street, Birmingham, where organ interludes have again been introduced. His successor at the Pavilion is **L. Hobbs**, who formerly entertained the patrons of the Tower, West Bromwich. Then **L. Waldron** now presides at the console at the Piccadilly Super-kinema, Sparkhill, Birmingham.

J. J. Ansell, who is now West Country representative of Anglo-American, handling the Mother Riley pictures, is one of the renting veterans of the West. He has been on the territory for something like 26 years. He was the first representative in the West of the old European company, and later when that company became Universal Pictures he was for some years in charge of the Bristol branch office, following Percy Tatem in that position.

De Mille's 60th Birthday

Paramount Pays Tribute to Veteran

Ray Milland and Claudette Colbert pay respect to Cecil de Mille

LAST week Cecil B. de Mille reached his sixtieth birthday, an occasion which he celebrated by a studio luncheon, in which practically every star, producer and director on the Paramount lot participated.

The celebration was all the more significant as it finds the famous producer at work upon "Reap the Wild Wind," which he is producing and directing in Technicolor.

Host of the occasion was Frank Freeman, who in eulogistic terms proposed the toast of the veteran director, whose own story, he declared, is that of the whole motion picture industry.

"If my story is the story of the motion picture industry," declared Mr. de Mille, "it's also the story of the people I've worked with—the people who have helped me to accomplish whatever I have accomplished. I am glad to see some of those people here to-day.

"Claudette Colbert there—I imagine she placed a good big block under whatever pedestal I may be standing on. And Madeleine Carroll, too. And over there I see my first leading man—Walter Hampden. And there's Charlie Bickford, who came out here from the New York stage to do 'Dynamite,' my first sound picture. And I almost overlooked my first comedian—Victor Moore. He played in 'Chimmie Fadden' for me in 1914, and then in 'Chimmie Fadden Out West.' And Bill Boyd.

A Leader

"You know, a director is a good deal like the leader of an orchestra. He doesn't perform himself, he can only invite the talents of other people. And that's the way it's been with me. I've always had good men and women behind me.

"And I think I can say that I'm happier at this stage of my career than I've ever been. That's because of Frank Freeman and the other gentlemen who now occupy the 'front office'—because now, for the first time in my career, I'm being helped to make a picture instead of being dared to make one.

"Pictures have become the greatest force in the world to-day—pictures can do more to mould public thought than anything else. That's why the people who are just coming up in the Industry now have a great responsibility and a sacred trust. It's up to them to help save the world that is now being beaten to its knees.

Over to Youth

"Over there I see the young and shining face of Bob Preston, as I once saw the face of Wallie Reid. And on this side of me I see Susan Hayward. And little Martha O'Driscoll. They are the coming 'glamour' of the screen. Here, too, are many of the young and coming producers and directors. The Industry is in their hands.

"In my lifetime, we brought the motion pictures to the attention of the world, that was all. Now it's up to the youth of the Industry to use pictures to mould the world—to mould it and hold it. And now . . . I've said enough for 60 years."

PLAZA QUEUES GREET "HOLD BACK THE DAWN"

BUSINESS at the Plaza Theatre on Friday in last week, where the Charles Boyer-Olivia de Havilland-Paulette Goddard film "Hold Back the Dawn" opened a London run, was the biggest for many weeks, and the management decided to call all staff back to duty in anticipation of a record week-end.

In the judgment of even the most restrained viewer, the picture is one of the biggest box-office bests of the year, and attracted the most glowing reviews of any film screened for many months.

The *Daily Sketch* critic wrote: "We are willing to make a bet with Paramount that 'Hold Back the Dawn' is the biggest box-office draw they have shown this year." Paramount state that they are flattered, but do not feel able to take up the challenge. They already have concrete evidence that Miss Elspeth Grant, as she frequently is, is once again perfectly right.

The word went round on the "underground telegraph" of the West End entertainment front—and all day Thursday and Friday the box-office was kept busy answering inquiries as to starting times of the picture, how long it runs, and—most important—taking bookings, many in blocks of from two to six seats apiece.

The fact that 75 per cent. of the callers' voices were those of women is significant as Paramount are confident that in "Hold Back the Dawn" they have one of the greatest "women's pictures" ever made.

When the theatre opened its door on Friday morning a little before 10 o'clock, there was already a queue of close upon 100 people awaiting admission—the majority of them women. Advance bookings taken during the day made peak figures for the week-end a certainty.

NEW SPEAKMAN INTEREST

Roscommon Picture Palace, Liverpool, which has been closed as a result of enemy action since August, 1940, will be reopened next week by B. and S. (Roscommon), Ltd., a concern of which Messrs. Bate and W. J. Speakman are the principals. A lease has been acquired from H. E. Radam (the proprietor), and an extensive scheme of repairs and renovations has been carried out.

As the result of a three days' appeal by John Holden at the Picture Pavilion, Ormskirk, for contributions in aid of the Gt. Ormond Street Hospital for Sick Children, London the sum of £21 2s. 8d. was realised.

CHILDREN AND SUNDAY SHOWS

Suggested Ban Rejected

The Medway Towns Clergy and Ministers' Fraternal recently wrote to the General Purposes Committee of the Chatham Town Council regarding the attendance of children at Sunday afternoon kinema shows.

The committee decided to reply that they could not see their way clear to exclude children from these performances.

FREE SEATS FOR OLD FOLK

Stockport kinema proprietors and managers in their big-hearted way, have issued to date a total of 8,750 free tickets to members of the Edgeley and Shaw Heath Old Folks Association. W. Haydn-Ellwood, of the Plaza, has just extended an invitation to 150 of the oldest members of the Association to see "Old Mother Riley's Ghosts" on Friday, September 19.

Managing Director: C. A. RADLEY

Director of Productions: DESMOND DICKINSON

SELWYN FILMS

Makers of Films for
The British Council and
The Ministry of
Information,
etc.

Film Director: DAVID MacKANE

WES. 4969

Chief Cameraman: D. P. COOPER

Studios: RIVERSIDE STUDIOS, HAMMERSMITH

Robert Morley and Max Adrian in a scene from THE YOUNG MR. PITT (20th Century) which is enacted in Brook's Club.

HOLLYWOOD AID FOR CINEMA DAY

DRIVE TO ENDOW "GLEBELANDS"

Nearly a hundred personal letters to leading British film artistes, directors and others in Hollywood were sent by air mail about ten days ago, giving details of "Cinema Day" in this country and asking for a special effort from the British film colony over there.

As a target the British colony is being asked to raise 300,000 dollars to complete the endowment of "Glebelands."

This, it is suggested, should be their contribution to "Cinema Day," and the letter appeals to them, "in the name of your homeland and of the sick and aged in your business, to rally and celebrate 'Cinema Day' by making 'Glebelands' for ever secure."

On Friday this Hollywood appeal, further supported by a cable sent by Anna Neagle from the Locarno, Streatham, and addressed personally to C. Aubrey Smith, as a typically representative Briton, in the following terms:—

DEAR AUBREY,—I am making my first public appearance since my return to England at Locarno, Streatham, where nearly 3,000 happy people are dancing and paying tribute to the C.T.B.F. I assure you no cause is more in need of immediate support and can I ask you in your customary generosity to lead drive among all British screen artistes in America for a cause which, next to the war, is closest to our hearts. Three thousand good friends send affectionate greetings from Streatham and Herbert and myself our love.—ANNA.

Cresswell Fund Mounting

LIBERAL DONATIONS

All sections of the Trade are freely responding to the Bernard Cresswell Memorial Fund Appeal, by means of which the officers of the Birmingham and Midland Trade Benevolent Fund hope to raise the £700 necessary to bring that fund's investments up to £10,000 by the end of the year.

The first list of donations issued by Hon. Treas. W. L. Grice shows that, apart from the £100 promised by T. McDermott, of Bromsgrove, the sum of £270 has been forthcoming so far. Among the principal donations received may be mentioned £88 from the Clifton circuit, £26 from the V. I. Olliver circuit, £25 from M-G-M, 21 gns. from Sir William Jury, £21 from the Cyril Joseph circuit, and £10 10s. from Alan Hewitson, of Smethwick.

NEWCASTLE CLOSURE

Staggered Hours

Newcastle-on-Tyne kinema managers have agreed, following a conference with Sir John Maxwell, Regional War Transport Commissioner, to arrange the programmes of kinemas in the centre of the city so that the first cycle of the continuous programmes will be completed between 4 p.m. and 4.15 p.m.

Patrons leaving the kinemas at this time will be clear of the city and thus relieve the congestion on the passenger transport services at a time when all the available accommodation is needed for munitions workers.

Managers in the Westgate Road area have agreed to "stagger" the times for the completion of the first cycle of their programmes between 4 p.m. and 4.30 p.m.

Sir John has expressed his appreciation of the co-operation of kinema managers and says he hopes the general public will also fit in with the scheme.

MOTOR DRIVER FOR TRIAL

Blackburn magistrates, last week, committed James Barnes, a motor driver, for trial at the Quarter Sessions on a charge of stealing £5 from the King's Hall kinema.

It was stated that defendant tried unsuccessfully to borrow money from the proprietor, who later missed the money. He was alleged to have told a detective he had been loaned the keys and knew the money was there. Subsequently, it was ascertained that Barnes took the keys from the kinema the night before the offence was committed.

"CITIZEN KANE" PRESENTATION THURSDAY WEEK

MOST ENTERTAINING OFFERING

RANKING as one of the most important productions screened in recent years, Orson Welles' initial venture for RKO-Radio "Citizen Kane," will be shown to the trade in this country at the Cambridge Theatre on Thursday, October 2, at 2.30 p.m.

More than a year in the making, the new picture constitutes a real innovation in film fare, the story being recounted in a manner that brings a brilliantly new and engrossing technique to the art of making motion pictures.

Basically, "Citizen Kane" deals with the colourful career of a man, Charles Foster Kane, who becomes famous as the head of a vast commercial organisation; a man born in poverty in a remote rural district and who ends his days in lonely splendour in his fantastic, half-finished castle on the Florida coast after watching his empire crumble beneath him.

During his fifty years of power, the hero of "Citizen Kane" marries twice, sees both wives divorce him because they can no longer endure living with him. With a great gift of friendship, nevertheless he alienates all his friends.

His second wife, his business manager, his guardian, his once closest friend, his butler, each in turn reflects a different facet of the great empire-builder.

Welles, himself, playing the title role from Kane's eager beginning in the world of activity at the age of 25 to his end at the age of 75, is said to give a truly remarkable performance as the dominant, forceful, irreconcilable but charming Kane. Still only in his mid-twenties, Orson Welles has, in a few short years, won fame as the greatest showman America has produced in a generation.

DEATH SENTENCE ON OPERATOR

DOVER KINEMA MURDER

Leslie Walter Hammond, aged 18, was at the Old Bailey, on September 22, found guilty of murdering George Thomas Roberts, manager of the Plaza Cinema, Dover, where he had been employed as an operator.

Passing sentence of death, Mr. Justice Cassels told Hammond, "You have been found guilty, and rightly found guilty, of a very wicked and cruel crime."

The jury were absent for 40 minutes. They had taken with them the axe with which the crime was committed.

Superintendent Rawlings had given evidence that in a voluntary statement Hammond described how he struck Mr. Roberts, dragged him into the office, and again hit him with the axe. He then dragged the body to the basement.

No evidence for the defence was called.

Largest Film Society

DUNDEE CLAIM

Dundee and St. Andrews Film Society, with a membership of 700, is the largest active film society in the country. This was reported by the secretary, G. E. Geddes, at the sixth annual meeting, when a substantial financial balance was intimated.

Arrangements have been made for ten fortnightly shows during the coming season, commencing October 19.

REFRIGERATOR CAUSES FIRE ALARM

What at first had appearance of alarming fire in the Kinnaird kinema, Dundee, on Sunday evening, turned out to be smoke issuing from the electrical apparatus of the ice-cream refrigerator.

A firewatcher on the premises summoned Dundee fire brigade, and the adjusting of a plug ended the smoke—without fire.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
*Common Touch, The (Anglo-American)—British.	104 min. (U)	Greta Gynt, Geoffrey Hibbert, Joyce Howard.	Human, ingratiating cross-sections of London life in comedy melodrama with music and song. Story good, sentiment refreshing and humour quaint. Characterisation excellent and musical relief versatile and appropriate.	Excellent British picture. Great for the family.
Dressed to Kill (20th Century-Fox)—American.	73 min. (A)	Lloyd Nolan, Mary Beth Hughes, William Demarest.	Murder mystery comedy drama, the latest of the popular Michael Shayne series. Story ingenious, characterisation good, comedy relief bright and climax thrilling.	Very good popular booking; nothing to harm youngsters.
Her First Beau (Columbia)—American.	76 min. (U)	Jane Withers, Jackie Cooper, Kenneth Howell.	Ingenuous domestic comedy, turning on the romantic vicissitudes of a fifteen-year-old. Story slight and treatment noisy, but human and feminine angles obvious.	Acceptable supporting proposition for the family and juveniles.
*Sheepdog of the Hills (Butcher)—British.	75 min. (U)	David Farrar, Philip Friend, Helen Perry.	Refreshing romantic comedy drama with a clever and engaging dog interest. Story adequate, characterisation good, direction resourceful and scenery picturesque.	Very good general booking. Great for youngsters.

* A British Picture.

REVIEWS FOR SHOWMEN

The Common Touch

Anglo-American. British (U). Directed by John Baxter. Featuring Greta Gynt, Geoffrey Hibbert and Joyce Howard. 9,300 feet. Release not fixed.

HUMAN, ingratiating comedy-melodrama, with cross-sections of London life, effectively interpolated with appropriate music and song, telling of a financial fledgling's determined and courageous fight for the underdog. The play lacks the documentary vigour and stern authenticity of "Love on the Dole," the director's previous success, but, although less significant, offers considerably greater popular entertainment. Its secret is its happy blending of human interest and humour, complete understanding of the frailities of both rich and poor, adroit use of music, accurate detail and unfailing timing.

Director John Baxter has nothing to learn when it comes to down-to-earth comedy and drama. Neither has he as a talent scout. Geoffrey Hibbert, the screen's latest juvenile lead, exceeds all expectations as the ex-schoolboy hero. Moreover, the co-stars, supporting players, and galaxy of stage, cabaret, music-hall, radio and concert platform talent respond equally well. The complete show is brilliantly balanced light entertainment. Excellent British picture.

Story.—Peter Henderson, an eighteen-year-old schoolboy, becomes the head of a big contracting firm, following the tragic death of both parents. He determines to master his job, but Mr. Cartwright, the managing director, is hostile. Cartwright is on a big estate deal involving the demolition of buildings in a poor part of London. Peter is not satisfied that the deal is straight and resolves to investigate before giving his sanction. He and his friend, Chris, disguise themselves as down-and-outs and visit "Charlie's," a hostel for working men, which is on the site to be demolished. They are made welcome by the inmates and are particularly interested in "Inky," a wizard with the pen, and "Lincoln's Inn," a lawyer who had seen better days.

They learn that "Inky" is the father of Sylvia Meadows, an attractive cabaret dancer, and that she will not marry Stuart Gordon, a Test cricketer, because of her father's past. Gordon is a hero to Peter and Chris, and they decide to do something about it. When "Inky" realises that he is an impediment to his daughter's happiness he takes the easy way out. He leaves behind a letter explaining that Cartwright used a forged document to promote his deal. The truth sees the end of Cartwright, and a bright future for Peter and his pals at "Charlie's."

Acting.—Geoffrey Hibbert made a name for himself in "Love on the Dole." He does even better here; experience has mellowed him, but not at the cost of his freshness and youth. His acting has all the ardour, eagerness and ingenuousness of the healthy schoolboy.

Paul Martin has a smaller part, but also shines, as Chris. Harry Welchman, doyen of the musical comedy stage, is a revelation as "Lincoln's Inn." He has easy assurance and a profound knowledge of humanity. Greta Gynt and Joyce Howard are also good in the joint feminine leads. The powerful supporting cast is equally infallible.

Production.—The story opens with a public school cricket match, and its staunch symbol of British sportsmanship happily radiates throughout the entire play. It also amicably acknowledges the eternal truth and fine spirit of Kipling's "If." Its wide assortment of types are cunningly detached from their background, and character is allowed to speak for itself.

The verdict, delightfully expressed in the many telling vignettes, all of which permit one extremity of society to benefit from its affinity to the other, is a compliment to humanity and an irresistible contribution to popular entertainment. There is also a glorious last-minute thrill.

Music is an integral part of the treatment, and its interpretation matches the wide versatility of the theme; Mark Hambourg, the concert pianist; Carroll Gibbons, the dance-band pianist; Sandy McPherson, the popular organist; Scott Sanders, an eccentric band leader; and Sydney Shaw, a wizard with the mouthorgan, give of their best. The ensemble is refreshingly English in character and of irresistible popular appeal. It has, as its title so aptly suggests, the common touch that means so much. Cast values substantiate its fine showmanship.

Points of Appeal.—Human and amusing story, delightful directorial touches, clever character drawing, popular and appropriate musical relief, flawless atmosphere, prodigious variety talent, strong feminine angle, good title and big star values

Sheepdog of the Hills

Butcher. British (U). Directed by G. Burger. Featuring David Farrar, Philip Friend, and Helen Perry. 6,890 feet. Release not fixed.

REFRESHING romantic comedy-drama, with a picturesque rural atmosphere, telling of the rivalry of a young village parson and an equally attractive doctor for a girl. The central theme is decorated with an engaging dog interest—Moss, a famous sheepdog, is the canine star—and quaint, as well as stern, commentary on English country life. What is more, each of its many down-to-earth aspects has a strong and natural affinity. The full effect, reinforced by particularly good characterisation, picturesque scenery and an occasional thrill, is pleasant, human, out-of-the-rut entertainment of universal appeal. Very good general booking.

Story.—Michael Varney, young vicar to a small Devonshire community, and his parishioners are concerned by the frequent thefts of sheep. An investigation is held, but with little success. One day, Michael, Peter Hammond, successor to the recently retired village doctor, and Frances Miller, the doctor's secretary, go cliff-climbing. Michael, who, incidentally, is in love with Frances, is suddenly overtaken with dizziness. Subsequently, it is revealed that Michael's eyes are failing him.

Meanwhile, Michael has concrete evidence that Riggy Teasdale, the local hermit, has trained his dog, Moss, to steal. Riggy is later killed while trying to avoid arrest. Michael gives Moss a home, but the dog, although an aid to his new master, now blind, cannot resist sheep. Eventually, Michael's sight is restored. By this time he realises that Frances loves Peter, and he celebrates his recovery by marrying them. Moss, still incorrigible, makes them a gift of somebody else's sheep.

Acting.—David Farrar gives a sound, naturally graduated study as Michael, Philip Friend shows promise as Peter, and Helen Perry is an attractive Frances. Denni-Wyndham heads a convincing supporting cast as Riggy. Moss, a champion sheepdog, does all that is asked of him in the canine lead.

Production.—The simple story is unhurried, but ingenuous as the play is in outline and tranquil as it is in environment it has no difficulty in covering its generous footage with refreshing, out-of-the-ordinary entertainment. Its secret is its good characterisation, clean sentiment, versatile approach to its engaging canine interest, sense of humour, picturesque scenery and shrewdly placed thrills—the death of Riggy and an accident to Frances are its spectacular highlights.

It is a welcome change, both in detail and environment. A good title, valuable exploitation angles, and the quota ticket are worthwhile additional attributes.

Points of Appeal.—Human, amusing, straightforward story, clever performance by canine star, attractive and competent cast, picturesque scenery, spectacular twists, graceful climax, very good title and good selling angles.

Dressed to Kill

20th Century-Fox. American (A). Directed by Eugene Ford. Featuring Lloyd Nolan, Mary Beth Hughes and William Demarest. 6,649 feet. Release not fixed.

MURDER mystery comedy-melodrama, the latest of the popular Michael Shayne detective series, telling how the famous private sleuth solves a triple murder at the expense of his own romance. The acting is good, the atmosphere and detail are effective, the humorous relief is versatile, and the dénouement is an exciting surprise.

Its showmanship and directorial resource more than offset its rather involved plot and somewhat wordy middle development. On balance, it is first-rate comedy crime fiction. Very good popular booking.

Story.—Michael Shayne, a breezy private detective, is on his way to marry Joanne La Marr, a burlesque singer, when he discovers a double murder. The victims are a famous impressario and his lady friend. Michael promptly 'phones a newspaper and claims a hundred dollars for the story. He is not only paid, but promised a further four hundred if he finds the murderer.

The chief suspects are Connie Earle, Julian David and Otto Kuhn, former associates of the impressario. Inspector Pierson, an American police officer, competes with Michael in the search for the killer, but before Michael can pull a fast one on his rival another murder is committed. However, Michael identifies the killer in the end, but by this time Joanne is tired of waiting.

Acting.—Lloyd Nolan is alert and amusingly aggressive as Michael Shayne, Mary Beth Hughes is very true to type in the small part of Joanne, and William Demarest makes a good stooge as Inspector Pierson. Virginia Brissac, Henry Daniel and Erwin Kalser are convincing as the principal suspects.

Production.—The opening is very good—the macabre is shrewdly established—and, after flagging a little half way, the picture rallies to an exciting and well-timed climax. All told, its alternation of thrills and comedy—the humorous relief is, incidentally, cleverly amplified by the neat work of a couple of darkies—is particularly effective. Its cultivation of the popular touch, together with its title and star values, guarantees it eager approbation. Cast-iron mass and industrial fare.

Points of Appeal.—Ingenious, if involved, story, good characterisation, effective atmosphere, neat comedy relief, exciting climax, provocative title, and star and series values.

Her First Beau

Columbia. American (U). Directed by Theodore Reed. Featuring Jane Withers, Jackie Cooper, and Kenneth Howell. 6,917 feet. Release not fixed.

INGENIOUS domestic comedy, turning on the romantic vicissitudes of a fifteen-year-old. The very American adolescent and child types are a trifle too noisy and precocious to be endearing, but their terrific exuberance and self-confidence, nevertheless, result in a few laughs, an occasional tear and one big thrill. Atmosphere is excellent, and star and title values are welcome makeweight. Acceptable supporting proposition for family and juvenile audiences.

Story.—Penny Wood, fifteen-year-old daughter of a doctor, and Chuck Harris, young son of a solicitor, are childhood sweethearts. Penny determines to be a writer, and Chuck is equally determined to be a successful glider designer. Their careers prevent their thoughts from dwelling unduly on love.

One day, Marvyn Roberts, Penny's young uncle, invites Roger Van Vleck, a sophisticated college youth, to Penny's home. Roger makes a play for Penny and she, wanting in experience, falls for him. She later realises her folly, and there is happy reconciliation, following Chuck's successful, if hazardous, flight in his glider.

Acting.—Jane Withers acts sincerely and displays no little command of the emotions as Penny; Jackie Cooper is sound as Chuck, and Kenneth Howell is every inch the insufferable college masher, as Roger. Josephine Hutchinson, Jonathan Hale, and Addison Richards are adequate in adult rôles.

Production.—The story is told with no little knowledge of juvenile psychology, but the accuracy of its commentary on callow youth is not always expressed in agreeable entertainment. There are times when the behaviour of the central characters are anything but funny or amusing. Fortunately, the story's inherent human angle and spectacular climax partly offset its lack of discipline. It should pass muster with the unsophisticated. Star and title values should help.

Points of Appeal.—Slight human angle, accurate, if not always likeable, characterisation, good atmosphere, exciting climax, and title and star values.

SHORTS OF THE WEEK REVIEWED

ANGLO-AMERICAN

U.S.S.R. FOR VICTORY. Russian (—). Two reels. Release date not fixed.—Interest featurette, taking the form of a pictorial and verbal record of Stalin's historic speech of July 3, 1941. It is an explanation of the unhappy Non-Aggression Pact with Germany, a strenuous call to arms, and a firm declaration of policy. Every phase and phrase is appropriately illustrated and skilfully edited. The whole is welcome and comforting proof of U.S.S.R. awareness, unity, determination and might. Significant short, particularly for the better-class hall.

COLUMBIA

SCREEN SNAPSHOTS. No. 92. American (U). One reel. Release not fixed.—This further addition to the popular series introduces a wide circle of screen celebrities, most prominent among whom is Bob Hope. He is in good form. Very good fill-up for all classes.

DANCING MOODS. British (U). One reel. Release not fixed.—This British short covers a wide field of dancing and reveals how thought and feeling are expressed through the dance of various countries. Special attention is paid to the ballet, its rising popularity, and its ever-growing success in this country. Useful fill-up, preferably for the better-class hall.

THIS GYPSUM BUSINESS. British (U). 1,678 feet. Release not fixed.—British interest short, describing the mining of gypsum. Treatment intelligent, commentary, delivered by Frank Phillips, smooth, and photography excellent. Good general fill-up.

TAKE IT OR LEAVE IT. No. 3. American (U). 1,007 feet. Release not fixed.—Novelty short, the third edition of the popular Quiz series. Four people are questioned, but only one gives all the answers correctly. Bob Hawk supplies good commentary. Good general fill-up.

COMMUNITY SING. No. 43. American (U). 898 feet. Release not fixed.—Novelty sing-song, in which all are invited to sing the choruses of popular tunes. An organ provides the music. Sound short of its type.

JUNGLE ARCHER. American (U). 872 feet. Release not fixed.—Sportlight, introducing Tex Stone, a wizard with the bow and arrow. His prowess is exhibited against an appropriate jungle background. Very good novelty fill-up.

DUTIFUL BUT DUMB. American (U). 1,510 feet. Release not fixed.—Crazy knockabout comedy, in which the Three Stooges are seen as photographers. They operate in territory where photographers are taboo and their troubles are expressed in good slapstick. Hearty comedy short for the industrial element.

MOVIE MAGIC. American (U). 899 feet. Release not fixed.—Novelty interest short, in which unusual professions are introduced through the Cinescope camera. Items interesting, commentary informative, and photography very good. First-rate featurette for all classes.

OVER THE HILL. British (U). 1,508 feet. Release not fixed.—Interest short, dealing comprehensively with the Scottish fishing industry. Very good commentary by Frank Phillips, and excellent photography. Outstanding featurette.

NEW YORK PARADE. No. 2. American (U). 840 feet. Release not fixed.—Unusual interest short, showing foreign influence on American architecture. Treatment snappy and informative. Good novelty short.

THE GLOVE AFFAIR. American (U). 1,505 feet. Release not fixed.—Happy slapstick comedy, describing a journey by caravan to a boys' camp. Treatment refreshing. Good popular fill-up.

†*A HELPING PAW. American (U). 624 feet. Release not fixed.*—Bright and original colour rhapsody, describing the adventures of a doctor's dog and patient. Clever draughtsmanship leads to good suspense. Colour work first-rate. Very good short of its type.

TODDLER'S TOWN. British (U). 1,544 feet. Release lease not fixed.—Agreeable interest short, taking the form of a visit to Toddlers' Town, a place where small London children are evacuated. Treatment human and child studies natural. Very good fill-up

† In colour.

FRANK CA

THE

GARY

PRODUCTION FOR 194

COOPER STA

IN

MEET JOHN

EDWARD A

WALTER BREN

SPRING BYINGTON · JAMES GLEASON · GENE LOCK

Screen Play by

Directed by **FRANK CAPRA** **ROBERT RISKIN**

the Mr. Deeds of 1941

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SHOW

Cambridge Theatre

Tuesday SEP. 30

2·30

WB

MARK OF SHOWMANSHIP

CALL-UP ALARMS PRODUCERS AND TRADE UNIONS

LAST-MINUTE APPEAL TO LABOUR MINISTRY

THE problems of production manpower have been discussed by the Film Industry Employees' Council, the Association of Short Film Producers and the British Short Film Makers' Society, all of whom urge the need of the retention of sufficient employees to undertake the necessary propaganda and commercial production.

At the meeting of the Film Industry Employees' Council a report by Trade Union representatives of the Ministry of Labour Man-Power Panel was presented. Serious concern was expressed at the proposal to denude the Industry of still more technicians and other employees, the view being expressed that if the Government desires the film Industry to carry on (which it is understood is their intention) then it must ensure the retention of sufficient employees to undertake the necessary productions for Service Departments, Ministry of Information and other Government Departments, and commercial purposes.

It strongly contested the imputation that there was a surplus of technicians in the Industry. The unions, during the past few months, have found it impossible to meet all the demands for staff which have been made through their employment bureaus.

An Emergency Meeting of the Council will be called immediately the final draft of the Report is received so that it can be fully discussed with the Trade Union representatives of the Ministry of Labour Man-Power Panel.

100 Technicians Essential

Fears that a drastic call up of trained and highly skilled film technicians will wreck the British short film production Industry—now engaged almost entirely on war work—are being expressed by the short film producers who ask that to ensure that the supply of government-commissioned films shall be maintained by short film studios one hundred technicians shall be reserved.

The Association of Short Film Producers and the British Short Film Makers' Society between them representing 95 per cent. of the Industry, fear that their plea will go unanswered in the special committee of the Ministry of Labour now inquiring into the man-power needs of film studios, and that with their trained men called up work commissioned by the fighting services will be brought to a standstill.

Nearly a hundred young men from short film studios have gone to the war already.

ntinued at foot of column 2

The Industry will not ask for the reservation of any man under 26 years of age.

Production Hold Up

But if Ministry of Information film work is to go on unhampered and the fighting forces film libraries completed remaining employees must stay at their jobs.

Already production of highly important training films is being delayed through lack of personnel. It is impossible to train cameramen and directors in under two years.

Comparatively few short films are now being made for entertainment pure and simple. A minimum of one hundred men can manage to keep Government film activities in being.

Marjorie Woodworth and Dennis O'Keefe in a scene from the Hal Roach production BROADWAY LIMITED, forthcoming U.A. presentation

"TARGET" BIG IN ULSTER

THE authorities in Northern Ireland are delighted with the manner in which the Trade has put over "Target for To-Night." One of the results will be that there will be talks upon still more co-operation between the Industry and the authorities. It is now being realised more than ever in an area like Northern Ireland that not only is the kinema the greatest aid in providing the much-needed entertainment for the Forces and the public, but it has a greater appeal than any other forms of publicity at the moment.

Sunday Opening

Sunday opening is again to the fore in Belfast. The A.R.P. authorities would like the kinemas on a number of Sundays for special shows for their workers, and approach has been made to the Trade. The reply has been that the Trade would be only too pleased to facilitate the authorities if they will go ahead and secure the necessary licences. The Trade is not going to place itself in the position of being accused by the antis that it is out to gain Sunday opening by back-door methods.

Prison Next Time

Seat slashers are going to be more severely dealt with in Belfast in future, and future offenders have been warned that if there are any more cases of damage to kinema property they will be sent away and not fined. This warning was uttered when two boys were charged with slashing and stealing rubber rests from the seat arms at the Astoria Cinema, Belfast.

Frank Murray, the manager, told Mr. Campbell, the magistrate, that they and most of the kinemas in the town were pestered by boys who did this form of damage. He added that some time ago the rubber rests in the cheaper seats had to be removed by the management before they were all stolen, and replaced by wood, and recently two seats had been slashed and the springs forcibly removed. "In fact," he added, "if the seats had not been screwed to the floor they would probably have taken the whole lot."

Mr. Campbell, binding the lads over on their parents agreeing to pay the amount of the damage, added that he would send any more offenders away.

THE WEEK IN SCOTLAND

GLASGOW CINEMA SUNDAY

A. S. ALBIN, chairman of the Edinburgh Section of the C.E.A., is making good recovery from his recent illness. He was out last week-end and hopes to be at the first monthly meeting after the summer vacation of the section, which was held recently.

Edinburgh G.-B. Collections

Jack Dunbar (Edinburgh) has sent to Mrs. Helen Gillan the sum of nearly £200 for the "John Bomber Fund." When "Target for To-night" was shown in the New Victoria and the New Picture House Mrs. Gillan made an appeal nightly in both houses for the fund, and the sums respectively of £15[illegible] and £140 10s. were collected. Mrs. Gillan's son, after whom the fund is named, received the decoration of D.F.C. He has been reported missing.

Films and Public Morale

The Scottish Travel Association, in its annual report, states that films from their library have been regularly shown in large air raid shelters in repeatedly bombed areas to provide entertainment for, and keep up the spirit of, the civilian population during prolonged air raids. During the winter the films were seen by over 23,000 people.

Glasgow Cinema Sundays

Glasgow magistrates have again granted permission for the usual Cinema Sundays in aid of local charities. Last year the innovation was tried out of spreading them over ten Sundays, and as this proved extremely successful, the record figure of £5,661 being obtained, the same procedure will be followed this year. Starting earlier, Cinema Sundays will commence on December 14, miss the first Sunday in January and continue thereafter up to and including the first Sunday in March.

Ronnie Chandos Killed

General regret was expressed throughout kinema circles in Glasgow last week-end when the news was received that Ronnie Chandos had been killed in an accident at an aerodrome somewhere in England. Previous to the outbreak of war Ronnie was on the road for his father's old firm, Universal, and latterly under George Lee on Warner's outdoor staff. He was universally liked throughout the country and for many years had been an enthusiastic member of the Scottish Flying Club. Immediately on the outbreak of war he joined the R.A.F. and had seen considerable service in several bomber squadrons. His tragic death is a severe blow to his mother and to his young wife, to whom the whole Trade extends its heartfelt sympathy.

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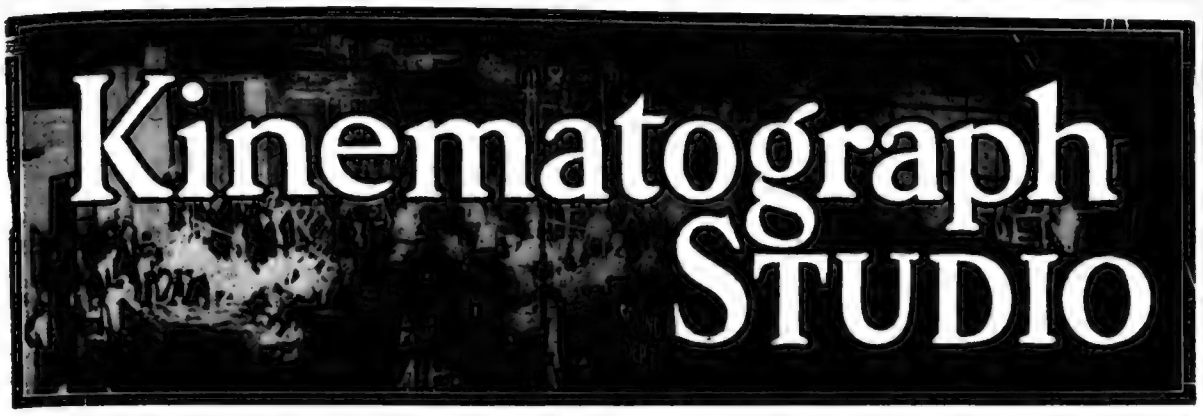

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PRODUCTION CAN NO LONGER EXPAND

The Problem of Arresting Diminution of Product

By P. L. MANNOCK

THE British film production Industry is now faced with the fact that expansion is impossible until after the war. The importance of this needs not so much explanation as emphasis; for it is remarkable and in a way pathetic to note how many people are proceeding on the touching assumption that it is untrue.

Nevertheless, the sooner they realise it the better. To-day we have new groupings of studio folk cheerfully imagining that fresh units can be brought into being, composed of—whom? Producers, directors and stars who have broken away to start on their own, fondly banking on their being able to lure technical staffs away from established and steadily active companies.

This, from the British end, would be serious enough. Far more perilous and dislocating, it seems to me, is the formidable series of announcements that most of the big American companies are planning bold production schemes, using as capital the "frozen assets," the export of which is forbidden by the Treasury. On the face of it, the more films made here the better; but as films need technicians, and most of the energy of our producers is now expended in a stubborn uphill fight to retain those we have, to *increase* our output of films is a logical impossibility. Unless, of course, Hollywood sends over (under U.S. naval convoy, perhaps) a thousand or so picked from the technical crews of California.

* * *

I HAVE not yet heard that M-G-M., U.A., 20th-Fox, Columbia and Paramount contemplate the importation of hundreds of electricians, carpenters, plasterers, and laboratory staffs from Hollywood. Yet, in view of the existing skilled labour position in our studios, surely the feasibility of such a step might well be considered—if only to be rejected.

For what is the alternative? These companies, if they are in earnest about their British plans, will be driven to entice staffs away from our existing studios, by offering salaries they can easily afford, but which would be utterly uneconomic to the British producer.

What will happen then? What, indeed, but the extinction of the British producer. Is the Board of Trade, the Treasury or the Cabinet (whose business it really is) prepared to view, with a benevolent eye and no misgivings, the prospect of no British feature films being made at all, except those financed by America's frozen assets?

* * *

THUS it is possible to say that to-day any likelihood of American-backed output is at once a promise and a threat. A promise to the showman and the Government; a threat to the British producer's independent existence.

At the moment the essential personnel available for picture-making in this country amounts to not more than one-third of its 1939 strength; and in view of the steady tussale between the opposing claims of Industry and man-power, it behoves us to husband these human resources as carefully and as vigilantly as possible. I believe in releasing certain studio premises now used for Government purposes; but studio space has to be manned, and competently manned. The problem cannot be solved by dispersal of existing workers over a wider field. Such a step would simply weaken every studio into inevitable paralysis.

I had the opportunity this week of discussing the situation afresh with Michael Balcon; and found the Ealing chief under few illusions. Nothing, he fears, can prevent British help from decreasing. This is an unpalatable view to hear from the most energetic of that handful of studio chiefs who have such a fine record of war time output; but no wishful thinking can furnish a real reply to it.

* * *

POOLING studio space and the staffs who are attached seems to Balcon an experiment well worth trying, with the sole object of conserving these vital assets, putting them to the best use, and allocating priority on grounds and principles to be agreed. Nothing but sheer necessity would warrant such a plan with its obvious thorny side; and I would like to see a little more solidarity on the part of British producers, who now have it in their power to bring about something like a monopoly, but with none of the evils of a peace time monopoly. They could, if they would, work out a scheme by which Hollywood would not be prevented, but encouraged, to use its frozen money in British production; but would be discouraged, if not actually prevented, from disintegrating the entire studio Industry by attempting to form new working units of dozens of technicians.

* * *

BUT this is not all. The shortage of first-class actors is now a daily headache. Balcon pointed out to me that, with the increased number of subjects reflecting a rational war spirit (not necessarily war subjects), there is a growth in number of male speaking parts. Here Hollywood could help us by bringing over a certain number of actors; it could certainly help by bringing over male stars. Is a little bargaining on these lines an unreasonable task to set a body of studio chiefs? We are losing many young actors to the Services; many of them, and several excellent directors, are busy on documentary work of an official and semi-official kind. If Hollywood helps us with stars and featured players we might be more willing to allot them a fair share of our studio space and studio staffs.

* * *

SOMETHING will have to be done; and this is no time to be anti-Hollywood. Units are to-day almost queuing up for studio space in 1942. We want to turn out a film a week next year. Our own studio bosses have done great things in recent months, and reflect the British spirit. Theirs has been a national responsibility; is their reward to be extinction? The peril is real, but it can be averted not by howling to the Government but by bold co-operation.

ANZAC EPIC

British Aviation's New Subject

The second major production on the George King-John Stafford schedule, "The Anzacs Ride Again," is the first film tribute from the Mother country to the heroic rôle played by Dominion troops on our behalf, and the first to dramatise their outstanding achievements. It is planned on as vast a scale as the brilliant campaigns through which these great soldiers have fought their way, and will bring to the screen for the first time, with the full power of their dramatic intensity, those battles which now rank as some of the greatest in the whole history of combat.

Many famous Australian personalities are said to move across the military and political stages upon which the spotlight of the film is focussed, while the scene shifts rapidly from the Australian soil with the Anzac armies to the desert sands where they created a new and greater page in their glorious annals of heroic endeavour and mighty achievement.

George Formby has to have his hair water waved each morning for his role in the new Columbia production SOUTH AMERICAN GEORGE, which is being made at the Rock Studios, Elstree. In the picture are—Beryl his wife, and the studio hairdresser working on his elaborate coiffure.

Hollywood Praises "Stars Look Down"

CAMERA AND ART WORK COMMENDED

The Grafton film, "Stars Look Down," directed by Carol Reed, was recently shown in Hollywood, and received high praise for its technical qualities, proving a KINE. contention, referred to time and again in these columns, that, technically, British films are on par with the general American product.

The cameraman, Mutz Greenbaum, who is one of our top-rank lensers, responsible for the main lighting on the picture, is referred to in the following terms: "Very capably avoided giving scenes conventional 'studio' lighting, and kept—very appropriately—a realistic mood which more suggests a documentary than a staged production. Yet at the same time handling players and sets very capably indeed."

Then with Henry Harris who lensed the model shots of the disaster: "Their treatment of the coal-mine sequences—inevitably filmed in the studio—is particularly praiseworthy, especially the scenes of the disaster."

Art director Jimmy Carter also receives praise for "very competent and tasteful work." Norman Dines's recording receives undue criticism as they refer to it as follows: "It suffers somewhat from the common failing of many foreign pictures, in that it is at a rather lower volume level than we are usually accustomed to, and possibly made with the microphone farther away from the actors than makes for the best recording." KINE. studio correspondent can refute this claim, as the recording level in the "Stars Look Down" is exactly in line with the accepted practice in our studios. Technicians here complain that Hollywood levels are rather high—so this statement is just another technical difference on sound recording.

The technical review ends with "'Stars Look Down' is by no means a cheery film but it is one well worth seeing."

WILL HAY'S NEXT

"The Goose Steps Out"

Ealing's next Will Hay subject has been christened "The Goose Steps Out," has a partly Nazi setting, and Will again resumes his schoolmaster character. Shooting begins in six weeks.

WILL COLOUR SOLVE STEREOSCOPY?

By H. CHEVALIER

SITTING in a darkened kinema last week watching an ordinary Trade show I was shaken out of my usual lethargy by a scene in the picture being shown. This was a dance sequence in 20th Century-Fox's Technicolor "Moon Over Miami."

On the screen was the nearest thing I have yet seen to stereoscopy. In place of the usual flat "painted effect," the scene was so life-like that I had the marvellous sensation of looking through a proscenium arch at real people.

Here was no special gadgeted, double-printed colour stereoscopic film—it was an ordinary routine production made by 20th Century-Fox, but the "flesh and blood" was startling.

For many years a number of studio technicians, the writer among them, have believed the specialised workers engaged on stereoscopy have been attacking the problem from the wrong angle. Personally, I have held the view that when colour reached a high level of development it would partially, at least, solve the stereoscopic problem.

Fundamentally it followed that when a high degree of plane separation was possible, due to greater depth of focus, the stereoscopic effect would be correspondingly enhanced. Until recently the drawback to most colour systems has been the comparatively shallow depth of focus.

Perspective in Studio Shots

The sequence that caused the surprise was early in the second reel, but was no "flash in the pan," as in other sequences, the "stereo" effect was even greater.

All the "stereo" sequences were, I noticed, studio shots and they imparted a remarkable "unreal" appearance to the actual location scenes, as though the former had been shot with a different type of camera. Inquiries have elicited no information from Technicolor, as to types of camera used on this film, but it is obvious that either a new type of camera was in use, or alternatively a new lighting technique was evolved for the production.

Technicolor, as far back as December 22, 1922, made "The Toll of the Sea," a two-colour film, quickly followed by "Black Pirate" and "Wanderer of the Wasteland." In 1925 T. A. Ball started to experiment with the imhibition process, tried out in a short sequence in "The Cat and the Fiddle." The historic short, "La Cucaracha," said to have been financed by Whitney Straight, was shown at the RKO Hill Street Theatre, Los Angeles, on November 15, 1934, soon followed by the feature "Becky Sharp."

Colour Landmarks

Walt Disney is credited with launching the three-colour imbibition process by using it for his first Silly Symphony, "Flowers and Trees," shown at Graumans Theatre, Hollywood, on July 15, 1932. This, the forerunner of "Reluctant Dragon," "Fantasia," "Snow White" and "Pinnochio," took the film world by storm.

Actually, the first Technicolor cartoon was drawn by Walter Lantz for use in "King of Jazz," the first big colour musical. The first sound and colour film was de Mille's "King of Kings."

The next landmark was the RKO-Radio film, "Dancing Pirate," which the writer discussed at length in KINE. in 1937. In this Technicolor production, coloured filters were used in many of the scenes to obtain colour effects, a highly successful experiment that has been in use ever since.

More recently, Alex Korda, in the "Thief of Bagdad," made at Denham, applied new technical methods with great success, particularly on the trick effects and wide use of panoramic settings, described in KINE. in 1940. When 20th Century-Fox screened "Down Argentine Way" one or two excep-

Continued on page 28

The Demand on Studio Personnel

SUBSTITUTE PLAN OF PRODUCERS

ALTHOUGH with its technical personnel down to the barest minimum, the Film Producers' Association recognises the Government's need to mobilise every possible man for the fighting services and is endeavouring to train women for technical posts. Its attitude to the situation is set out in the official statement sent out by the Association following its meeting on Thursday last

At its meeting on Thursday afternoon, September 18, the Film Producers' Association gave consideration to the position that would arise if the findings of the Ministry of Labour and National Service panel of inquiry for the man power needs of the Industry which is shortly to be issued, proposed a drastic call-up of craftsmen and technicians still left in the studios. It was agreed that in spite of the fact that a very large number of men had already been lost to the Services, everything possible must be done to assist the Government in its efforts to mobilise men for the fighting Services.

Producers will, therefore, co-operate to the full to liberate men in the younger age categories that remain and will take active steps to replace them where possible by women.

Some studios have already begun to train women for such positions as can be filled by them. It was decided, however, that as training for certain classes of work which are technical in nature would take time, and assurance should be sought from the Ministry of Labour that key men should not be called up until suitable women or older men had not only been found but fully trained to take their place.

Attention was directed to paragraphs which had appeared recently in the Press to the fact that Government proposals would necessitate a drastic curtailment of the present output of films and possibly even the closing down of several studios. These statements are deprecated since the association knows the Government fully realises the place in the national life the film Industry now fills and that it is essential to the war effort both for propaganda and entertainment purposes.

The association feels confident therefore that no steps will be taken by the Government to lessen its usefulness at the present juncture and that sufficient personnel will be left to enable the Industry to be carried on.

The scheme discussed by the association involves the immediate call-up of all male film workers between the ages of 19 and 26 and all those of military age by next Spring.

Only about 450 will remain when the Spring call-up becomes effective.

STEREOSCOPY AND COLOUR

Continued from page 27

tional colour scenes, a magnificent moonlit balcony sequence and that of a giant restaurant, both displayed a "stereo" effect. "A Night in Rio," another Fox production, had similar "stereo" effects, but those seen in "Moon Over Miami" have reached a standard where they cannot be regarded as pure "chance" shots. These stereoscopic sequences are the greatest colour advance, both technically and commercially (two things not always interlinked), since the inception of the colour film.

In 1937 I. W. Wheelwright presented a paper to the S.M.P.E. on the "Requirements of True Stereoscopy," stating: "When 35-mm. colour motion pictures are taken with the proper technique and projected full size upon a large screen the result to the observer will be living movies. The audience will be sitting as at a window and seeing the actual scenes and the living actors as if present in the scene. The screen disappears; one is no longer conscious of looking at a flat surface (screen)." Wheelwright was referring to stereoscopic films viewed through special glass—but it describes exactly the effect the "Moon Over Miami" had on the writer and other observers when shown in the ordinary way last week.

To pick out the scenes displaying the best stereoscopic effects is difficult, but three remained most vividly in the writer's mind. One is a huge set with a large, highly polished dance floor edged by dozens of couples, watching Betty Grable and Hermes dance a Conga is backed by a band rostrum holding 20 musicians, adjacent to a set-back verandah containing 20 or so tables and behind which is the deep blue tropical sky. The camera moves backward and forward over and *through* this scene with remarkable "stereo" effects.

Another, which closely seconded the above, was an equally huge foyer set between the bungalows in the Miami Hotel sequence. As this particular setting is viewed in a wide variety of lighting effects during both day and night scenes in different points of the story, it acted as a "stereo" standard against which one judged the effects in other scenes.

The third is the first scene in the film I noticed displaying the stereoscopic effect in a big way. This is during a dance scene by Betty Grable and the Condos Brothers. The Indian folk dances later in the film were almost breathtaking in their "life" quality.

One other point that no doubt has bearing on the described stereo effect is the noticeable breaking away by Technicolor pictures from the dull blue-green colourings that in the past have marred many otherwise fine colour pictures.

Continued at foot of next column

"Moon Over Miami" is also notable for some of the best colour back-projection shots I have ever seen. In these, vividness and stereoscopic qualities vie with each other. That of the car ride contains twelve changes of angle and is technically and pictorially the best B.P. yet seen on any screen.

Twentieth Century-Fox are rapidly taking the lead in the technical field in black and white—but in colour they lead! Congratulations to all our Hollywood colleagues who made "Moon Over Miami" a landmark in kinema history.

"WOMEN WITH WINGS"

Wilcox to Direct Anna Neagle

"Women with Wings" is the title of the film which Anna Neagle came to England to make, goes into production shortly at Denham and will be directed by Herbert Wilcox for RKO-Radio Pictures.

It is based on the life of Amy Johnson, the woman flier who was killed on January 4, 1941, while ferrying a 'plane over the Thames estuary. The story traces the amazing exploits of the long-distance flier and has the approval of Jim Mollison and the co-operation of the R.A.F.

Preparations are well advanced and Miles Malleson is busy on the script.

ORGANISATION OF FILM ARTISTES

It was agreed at last week's meeting of the Film Industry Employees' Council that the Film Artistes Association should organise, under the auspices of the F.I.E.C., an early mass organisational meeting of all film artistes, which would be addressed by representatives of all the unions in the Industry.

THRILL EPISODES IN BLITZ FILM

"Unpublished Story"

Shooting is now nearing completion on the Two Cities-Columbia release "Unpublished Story," for which dramatic scenes were filmed in an estate agents, whose business actually covers the activities of a network of spies. Frederick Cooper, Andre Morrell and Roland Culver were on call in these scenes. Cooper plays Thrapes, head of a so-called peace organisation, who genuinely believes in his ideals until the first London raid, when people he had known for years are killed. He changes his ideas about peace, and on informing his colleagues that he intends issuing a statement to that effect, he is quickly forced to realise their real aims.

The latter part of the week, scenes were shot in the house of Roland Culver, where Andre Morrell arrives in the guise of a Belgian refugee. All these incidents, that form an integral part of the story, are exceptionally well played by a carefully selected cast. The names of the supporting players in the film make a notable list: Basil Radford, Brefni O'Rorke, Claude Bailey, Miles Malleson, Henry Morrell, Renee Gadd, Muriel George, George Carney, Ronald Shiner, George Thorpe, Tony Quinn, John Longden, and other well-known character artistes.

The background of "Unpublished Story" is colourful, and there is no lack of variety in the various settings used for the film. Valerie Hobson and Richard Greene as the reporters have already faced bombs and raging fires, also the guns of Nazi spies, and will now brave machine-gun bullets and shells in order to carry out their duties as war time journalists.

Anna Neagle is a wholehearted canvasser of the C.T.B.F., and on Friday last put in a personal appearance at the Locarno, Streatham. Thanks largely to her enthusiasm a total of nearly £150 was raised

"FIRST OF THE FEW"

SOSKIN'S VAST BACKGROUNDS

Big Location Problems

SWEEPING in an arc of swift action from the Arctic to the Pyrenees, Paul Soskin's second major production, "Fate Knocks the Door," is said to be the most ambitious film yet undertaken in this country, and one of the most significant in motion picture history, dealing as it does with the violent march of events during recent years, and bringing to the screen for the first time authentic incidents hitherto hidden in official archives, in major entertainment form.

Fall of Paris

The vast backgrounds of the occupied territories, and this country, against which the thrilling story unfolds, present Paul Soskin with no mean problem of location selection and exterior construction, especially in the case of the big Paris sequence. Soskin's new film is the first to dramatise the looming Nazi menace, siege, and fall of the once-gay French capital, and in this sequence one of the dramatic highlights of the film, several of the principal characters establish key situations leading eventually through the mesh of the plot to a tremendous and exciting climax.

Big Cast Needed

"Fate Knocks the Door," based on factual situations and written by one of our foremost journalists, calls for a big cast of star and feature players, another problem with which both Paul Soskin and director Anthony Asquith are now wrestling, although having already lined up an imposing array of names from which a final selection will be made.

Leslie Howard on Location

NOTABLE ANNIVERSARY

WORK on "The First of the Few," with Leslie Howard producing, directing and starring, started last week with exteriors in Cornwall.

The first line of dialogue in the picture is spoken by David Niven, who, in the rôle of a Wing Commander, asks: "Do you know what day this is?"—thus establishing in the film that it is September 15, 1940, the day of the R.A.F.'s great victory in the Battle of Britain. Howard, setting off from his hotel for his first day's shooting, glanced at the date. It was September 15, 1941. The star and the unit regard this initial filming on a memorable anniversary as a nappy omen for the success of a big biographical picture.

Leslie also directed scenes in which he and Rosamund Johns acted together for the first time as Mr. and Mrs. Mitchell. The actual Mrs. Mitchell is spending a few days with the unit, accompanied by her young son, Gordon, who hopes to leave university shortly to join the R.A.F.

When Howard is finished in Cornwall, he moves on to a fighter station in the West Country to secure operational scenes in which the Air Ministry are collaborating.

"The First of the Few" will go into the Denham Studios about the first week in October.

P. C. Samuel is general production manager; George Pollock is first assistant; Frank Beevers and Frank Hollands are second assistants; Georges Perinal is lighting the film. Jack Hildyard is operating assisted by Ray Sturgis. John Dennis is in charge of sound; Hazel Wilkinson is continuity and assistant cutter. Supervising editor is Sid Cole, and Dug Myers is cutter. "Hutch" is make-up man; Paul Sherriff is art director. For personal assistant, Howard has Adrian Brunel. Irene Howard is in charge of casting; Doreen Sinclair is dress designer. Eugene Pizey and Jack Dooley are the still men. Publicity, Hugh Findlay.

"The First of the Few" will be presented by British Aviation Pictures, and released by G.F.D.

"OCCASIONALLY YOURS"

An authentic gypsy caravan was employed at Denham last week by art director Duncan Sutherland in a woodland scene for "Occasionally Yours."

In this scene Judy Campbell washes out clothes while Clive Brook angrily asks why a frying pan is left on the only comfortable seat in the caravan. In contrast to this romantic setting was an effective but unromantic swimming pool hut, in which Judy Campbell and Clive Brook find an answer to the film's problems. George Merritt plays swimming "expert" Professor Beaver, complete with walrus moustache and shamble.

A big crowd scene in a theatre and the important yacht scene have also been filmed.

Sympathy has been expressed with "Doc" Saloman, Teddington production chief, and his wife Denise, who were both ordered to the local hospital on Monday to undergo a minor operation.

Vinten

FIREWORK DISPLAY STAGED AT SHEPHERD'S BUSH

"Pitt the Younger"

WITH the return of Robert Dona[ld] to the set at Shepherds Bush, after his absence due to illness, Carol Reed has been able to speed up production in the 20th Century production of "Pitt the Younger." One of the many queer things which the property department are called upon to carry out is a complete firework display—an elaborate one at that—which, owing to the stringent black-out regulations, had to be carried out indoors.

Details of the firework display are culled from "Jones Fireworks," printed in 1765, an elaborate leather-bound volume, full of instructions and diagrams of the correct method in which to obtain a "gentlemanly" display. Dedicated to the Surveyor-General of H.M. Ordnance, the book gives advice on the "Manner of placing Fireworks with the Order of Firing," and gives full instructions on how to stage an "Artificial Earthquake," and a "Yew Tree of Brilliant Fire."

Louis Levy, who was once referred to by a famous personage as "Lewis," now a nickname applied by his friends, is busy on his musical researches for the picture. He tells me that he has discovered several old musical MSS. which will be used as background music to the film.

Famous Stunt Artiste

I noticed an old friend on one of the sets, stuntsman Sam Lee, who looked out of place on the top of a lamp-post, dressed in the costume of Georgian times, inciting the crowd to attack the Prime Minister (Robert Donat). Later he led the attack on the conch.

In British studios, Sam Lee has performed more successful stunts than any other man. Recent British pictures have used him to double for a German airman trapped in the cockpit of a wrecked aeroplane under water ("49th Parallel"), dragged in a bath-chair, travelling at speed, hooked on to a car, to which it is supposed to have become attached accidentally, and falling from a third-storey window. Sam at one time was chief gymnastic instructor in a crack Highland regiment.

Old England Rebuilt

Taking shape at the studios is one of the greatest settings for the production, the original House of Commons before it was destroyed by fire in 1834. The foremost living authorities on parliamentary procedure have been consulted on the action of the famous historic scenes which Carol Reed will restage with Donat and Robert Morley in the House. Current action takes place in an annexe of this set, the famed coffee-house, patronised by the Georgian M.P.s, where the speciality was Mr. Bellamy's pies.

Historic Walmer Castle on the Kent coast is also on the building schedule. The castle will be the scene of Pitt's retirement from politics, the hide-out from which he was eventually persuaded to return to Parliament and rally Britain against the threat of Napoleon's invasion.

MUSICAL WEEK FOR FORMBY

Amusing Denham Sequence

At Rock, producer-director Marcel Varnel went to the other side of the camera one day last week when he occupied the rôle of orchestral leader in a scene for "South American George," Columbia's big George Formby subject.

Altogether it was quite a musical week with George recording "My Spanish Guitar"; "Veterans of Variety" giving turns in a big music-hall sequence and further amusing excerps.

Filming was pleasantly varied by a bright social event on the Friday when the studio Home Guard detachment held a dance and cabaret on the theatre set. Formby, himself a Home Guard, stayed on to give everyone a grand treat in his own inimitable way. In this he was assisted by Tommy Trinder, Naunton Wayne as compère, and other artistes.

"South American George" now enters upon its final stages in an atmosphere of terrific enthusiasm. The assurance of everyone connected with the film that they have got the best ever Formby picture is certainly infectious.

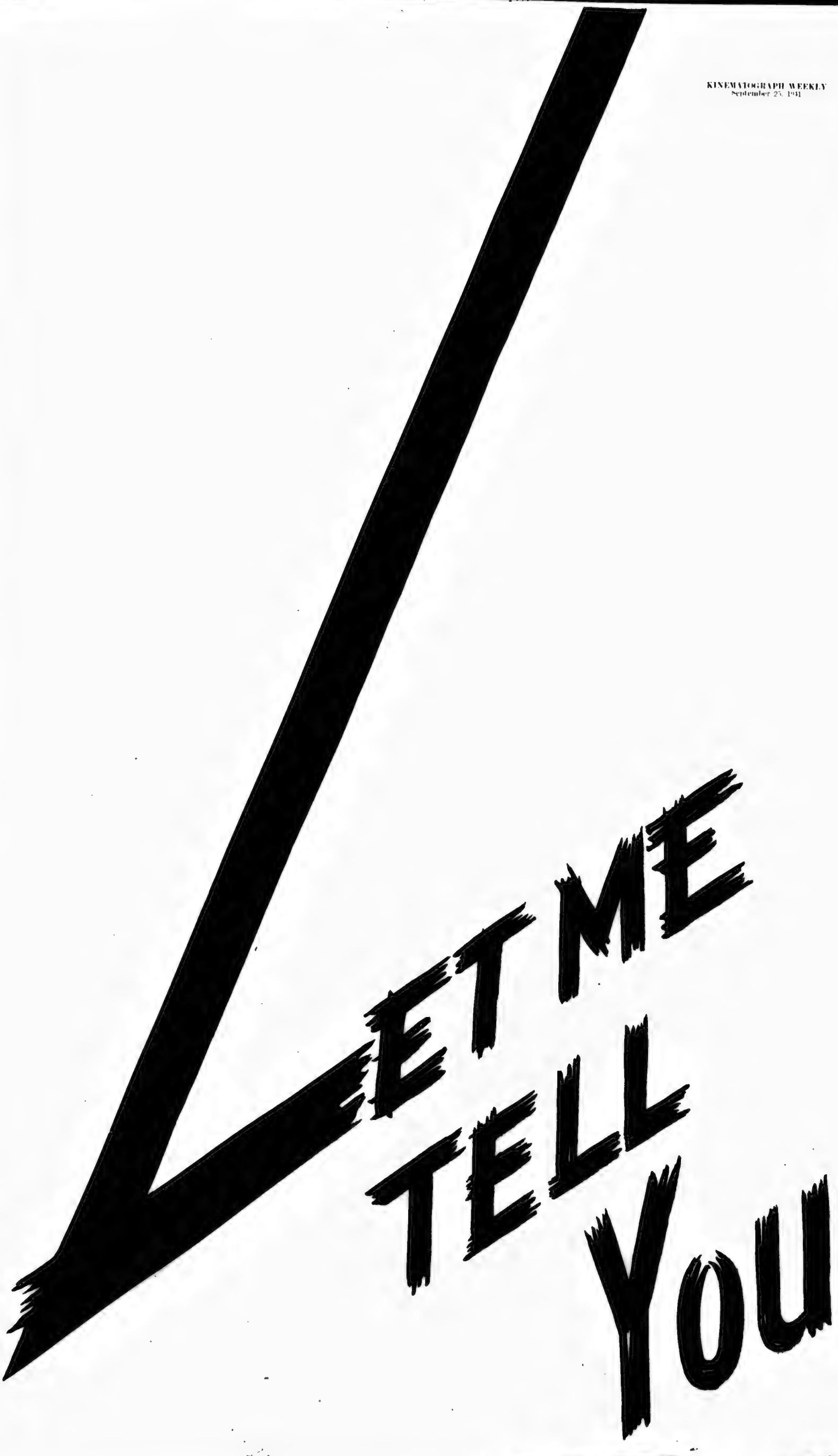
Although work is approaching completion, George still has some strenuous things to do, such as falling into a lily-pond, and a hair-raising adventure in a painter's cradle. He also has another song to record—"Swing Momma."

Varnel will additionally be occupied with scenes in a variety artiste's home and opera-house, and other exteriors which will include an actual shot of the Tivoli when the big Strand house will be specially dressed for its part.

ROUGH SPY SCENES IN "THE FOREMAN"

The cast of Michael Balcon's "The Foreman Went to France" has been strengthened by the addition of John Williams, well-known British-born actor of the New York stage. He returned to England with the intention of joining up, and is appearing as a German spy in British uniform. He had some rough-and-tumble scenes this week, with the foreman (Clifford Evans) stumbling on the deception and turning tough.

The French farmhouse sets have occupied most of the space on Ealing's largest sound stage.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"KIPPS" IS KNOCKING

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TWENTIETH CENTURY-FOX FILM COM DATE 19th, 1941.

INTER-OFFICE CORRESPONDENCE ONLY

FROM Mr. Harley, Managing Director. **ANCHES.**

SUBJECT "KIPPS".

When we all saw m knew that here was a motion picture unusual merit and none doubted its u ess on release. But it has exceed e margin our most optimistic exp

"Kipp ll recall, was made under the most itions, and if it had not done so well offices of the country, some exous been found in that the filming was at the height of the air-raids on Br

the story of its accomplishments makes t reading.

You all know what "Kipps" has done in your spective territories. Those exhibitors who have already played it have shown some really remarkable figures on their returns, and those exhibitors who have not yet screened this fine British picture have a potential gold mine to come.

THIS PICTURE HAS ANNIHILATED HOUSE RECORDS ALL OVER THE COUNTRY. SEVERAL BRANCHES HAVE REPORTED THAT DURING THE RELEASE WEEK OF "KIPPS" THEIR GROSS RETURNS HAVE BEEN THE HIGHEST SINCE THE BRANCH WAS ESTABLISHED.

"Kipps" is not only a great work of art and a fine British picture; it is a gilt edged investment that is today paying, and will continue for many a day, to pay the highest dividends.

TIME CANNOT DIM THE ENTERTAINMENT QUALITY OF "KIPPS". It is a film that will retain perennial freshness, and one that will continue to score at the nation's box-offices long after many a more pretentious picture will have been put in the discard.

L. Harley

Managing Director.

OUT OF PLAY DATES!

CHILDREN BANNED FROM SUNDAY SHOWS

North-Western C.E.A. and the Justices' Decision

STEPS are being taken by the C.E.A. to test the soundness of the decision by the Liverpool magistrates in granting Sunday licences, subject to a condition which forbids the admission of persons under or apparently under the age of 16 years. It was stated at the meeting of the North-Western branch on Friday that a stand is being made on the point that this condition is ultra vires.

After reading the set of conditions which had been framed by the Justices, W. J. SPEAKMAN, who presided, said objection had also been voiced to the clause which required exhibitors to pay to the clerk within three days of the opening of the premises a charity contribution at the rate of 1-52 of 6 per cent. of the net rateable value of the premises per Sunday. It was felt this condition might be difficult to fulfil, especially in respect of circuit theatres controlled from London.

The suggestion had been made that the Justices should be asked to increase the period to seven days. As it would be a fixed sum for each Sunday it would not be a difficult matter to assess the amount.

J. M. CANNON pointed out that big circuits had departments which dealt with charity payments direct; they did not come within the province of managers.

The meeting accepted the proposition of E. H. WHITTELL that this point be left over until the clause dealing with the admission of children was settled.

Will Any Shows Open?

Concerning the ban on the admission of children, members stressed its unreasonableness and anti-social character, through penalising parents and other adults who had the custody of children.

R. DUNCAN FRENCH asked whether it was likely that any theatre would open before the case had been decided.

The CHAIRMAN said he could say no more than that there was a resolution, a recommendation, in the minute book, against the opening of kinemas on Sundays, if the admission of children was forbidden without qualification. At the meeting, at which this was passed, members did express themselves as willing to accept the proviso "unless accompanied by a *bonâ-fide* parent or guardian."

Possible "Landslide"

MR. DUNCAN FRENCH: What is the penalty if members refuse to abide by this?

The CHAIRMAN: Constitutionally, we cannot penalise anyone. All that we could do would be to bring the matter to the notice of the General Council, which might call for an explanation, and if this was not satisfactory someone might call for the expulsion of the member.

He admitted that some members might plead they were not aware of the recommendation. Many Liverpool exhibitors seldom attended meetings. It was just possible that if one or two kinemas opened on the terms specified by the Justices there might be a "landslide."

J. M. CANNON explained that exhibitors had not refused the licences. Had they done so it would not be possible to lodge an appeal.

A member commented that even if some kinemas did open the case for appeal would still go forward.

R. DUNCAN FRENCH reminded the meeting that the request for the opening of kinemas on Sundays came from the military and naval authorities, who wanted to see results as soon as possible. By the time the appeal was heard half the winter would be gone. Why not accept the licences and proceed with the appeal?

Replying to this, J. M. CANNON said the Liverpool Corporation had side-tracked the application for 12 months and only after further pressure by the military authorities was the matter brought to a decision.

Not a Local Issue

"This is not merely a local issue," said W. J. SPEAKMAN. "As the case will be fought by the C.E.A., it has become a national question." The present licences were valid only to October 31. If the new Theatres and Public Entertainments Committee granted the renewal of licences, even with modified conditions, the case would still take its course, because the point at issue, the ban on the admission of children, was of importance to exhibitors in all parts of the country.

On the proposition of J. C. KENNELLY, seconded by R. P. RUTHERFORD, it was decided to reaffirm the recommendation against the acceptance of licences which banned the admission of children, unless the magistrates excepted those children who were accompanied by parents or *bonâ-fide* guardians. Terms of this recommendation will now be communicated to members.

It was recalled that at the same court at which the magistrates gave their decision they granted a licence to a Liverpool kinema for a Sunday concert without attaching any special conditions.

J. R. SARONIE reported that licensees in Caernarvonshire had been warned about the admission of persons apparently under the age of 16. In one case a police officer interrogated young people in an audience and turned out an unaccompanied boy who was just under the age of 16.

Loosely Worded

Discussion ensued on the terms of the general (six days) licence so far as it relates to the admission of children. Here also use was made of the words "apparently under the age of —." What did this mean precisely? Apparent to whom? Because of the obscurity, the licensee was constantly risking prosecution.

The meeting felt that the clause should be worded more suitably.

Later Hours Wanted

It was decided to send a letter to the Chief Constables of certain towns asking for permission for kinemas to remain open until 10 p.m. up to October 31.

Cinema Day

The CHAIRMAN appealed to all exhibitors to support the C.T.B.F. "Cinema Day" effort on October 18. Although the individual contributions per hall might seem small, the aggregate would be substantial. The circuits had agreed to back this effort, and hoped the response by independent exhibitors would be equally good.

Comb-Out of Trained Staff

L. EDWARDS (Rhyl) mentioned that some months ago the exhibitors in his county gave an undertaking to the Chief Constable that members of staffs would be trained in A.R.P. and First Aid work. The number of trained workers had, however, been considerably reduced owing to usherettes leaving. If the authorities took away the remaining trained workers and left exhibitors to fill the vacancies with older persons, difficulties would certainly arise. It took a long time to train staff to a degree of competence; older people were less adaptable.

The CHAIRMAN advised Mr. Edwards to consult the manager of the local Employment Exchange if he was in difficulties. He might not be able to arrange for deferments whilst new staff was being trained.

Tell the Public

Secretary DUDLEY WEST reported he had received a request from the local Press for a statement on the Sunday opening position.

P. INKESTER thought a statement should be issued. After all, the action taken by exhibitors was in the public interest. The branch should let the public know what was happening.

J. M. CANNON: We are opposing something which we contend is anti-social and handicapping to adults because they have children.

A statement will be issued by the secretary.

3.45 p.m. CURFEW FOR FEATURES

DRASTIC MANCHESTER PROPOSAL

That the main feature films should finish their runs in down-town theatres at 3.45 p.m., so that patrons may travel home without competing with war workers in the use of transport is the proposal which the Traffic Commissioner for the North-Western Area has put to the secretary of the Manchester and Salford branch. A. Caplan presided.

It was discussed at the branch executive meeting held at Manchester on Wednesday, September 17. Secretary T. E. Robinson reported what transpired in an interview which he had had with an official in the Traffic Commissioner's office. In view of the important issues raised it was decided to acquaint the general secretary with the facts and to ask his advice.

When "Cinema Day" arrangements were under discussion A. Snape raised a point about income tax. It was decided to seek elucidation from C.E.A. headquarters.

The meeting rejected a suggestion that the recent staff war bonus, voted nationally, should be paid only to union members. As the bonus was granted to offset the increased cost of living, it was felt there could be no discrimination between union members and non-union members of staffs.

H. Newbould explained what had been done in London to try to safeguard the position of the user of Western Electric equipment in the light of war risks. Each exhibitor should carefully examine the situation for himself and act accordingly. The committee felt it could not take upon itself the responsibility of advising members to enter into a new agreement with W.E. any more than the central committee were prepared to do.

AMBLE REBUILDING REQUEST

It is understood a licence is being sought to rebuild the kinema at Amble, Northumberland, the only kinema in the town, which was burned down last winter.

During a discussion at Amble Urban Council meeting on picture hall facilities, Coun. J. Davis said the morale of the people was not getting better sitting behind a blackout, and, while the British Legion Hall might lack certain facilities as a picture hall according to Government regulations, the country was at war, and a lot of the red tape would have to go.

Gary Cooper in a scene from MEET JOHN DOE, which Warner is currently Trade showing

Great Line-up Promised at Warner Convention

MAX MILDER ANNOUNCES BIGGEST BOX-OFFICE PRODUCT

"WARNER BROS. are determined to invest every possible dollar of revenue to maintain the world of amusement through these days of stress and to keep the people coming whether we benefit now or at a future date," declared Max Milder, at the week-end sales convention of Warner executives and branch managers.

Despite existing conditions we have not reduced one budget for any picture scheduled for last year or this year," Mr. Milder added. "On the contrary, we have increased our production expenditures so that for the remainder of this season and for the coming year we can point to our product as the greatest and most successful at the box-office in this company's history."

MAX MILDER

While famous stage hits and best-sellers provide the star-vehicles for the bulk of the schedule, Warner Bros. always take the daily situation into consideration Current headlines are developed into big pictures with red-hot topical appeal, and never once have such productions failed to register. Mr. Milder instanced how "Underground" has created a box-office sensation both at the Warner Theatre, Leicester Square, and the Regal, Marble Arch.

Casting policy for the new product is to serve every star on the roster with the best possible vehicles and to add further strength and variety by bringing in as many outside stars as necessary. Listed among the latter already are Gary Cooper, Fred MacMurray, Jack Benny, Fredric March, Martha Raye, Jack Oakie, Jimmy Durante and Henry Fonda. At the same time there will be a strong build-up of new personalities.

Frank Capra's Activities

Frank Capra's production "Meet John Doe," starring Gary Cooper and Barbara Stanwyck, will be released on November 3, but it will be handled quite separately from the company's own product. On the new schedule, however, Frank Capra is listed to direct one picture for Warner—"Arsenic and Old Lace."

"Sergeant York," now topping grosses throughout the U.S.A., sets the pace for the coming year and will be given the same intensive advertising and exploitation as launched it in America.

Lasky's Mark Twain Story

Another important deal has been completed by Jack L. Warner with Jesse L. Lasky which associates him exclusively with Warner's. His next production will be "The Adventures of Mark Twain," recounting the exploits of America's best-loved humorous writer.

Among big pictures completed and either already in England or on their way are:—

Manpower, starring Edward G. Robinson, Marlene Dietrich and George Raft.

The Bride Came C.O.D., wild comedy, starring James Cagney and Bette Davis.

Dive Bomber, in Technicolor, starring Errol Flynn and Fred MacMurray.

Bad Men of Missouri, outdoor drama of America's outlaw days, with Dennis Moegan, Wayne Morris and Jane Wyman.

In Production

"Navy Blues," a musical extravaganza, with Ann Sheridan, Jack Oakie and Martha Raye. Director, Lloyd Bacon.

"They Died With Their Boots On," with Errol Flynn and Olivia de Havilland; directed by Raoul Walsh. A pioneering epic.

"One Foot in Heaven," with Fredric March and Martha Scott in the screen version of Hartezell Spence's outstanding book based on the life of his father, a Methodist minister. Irving Rapper is directing.

"King's Row," with Ann Sheridan, Ronald Reagan, Ida Lupino and James Stephenson. Under the direction of Sam Wood.

"Captains of the Clouds," in Technicolor, filmed with the full co-operation of the Royal Canadian Air Force. James Cagney stars in a story originated from an idea by Air Marshal Billy Bishop. Michael Curtiz is directing.

"The Man Who Came to Dinner," the Broadway triumph, with Bette Davis, Ann Sheridan, Jimmy Durante. William Keighley is the director.

Broadway Success for Bette

"The Maltese Falcon," famous mystery by Dashiell Hammett, with Humphrey Bogart, Mary Astor. Directed by John Huston.

"International Squadron," dealing with the R.A.F., with Ronald Reagan, Olympe Bradna. Directed by Lewis Seiler.

"New Orleans Blues," which brings Richard Whorf to the screen, together with Priscilla Lane, Betty Fields.

"All Through the Night," starring George Raft.

"The Male Animal," to be directed by Elliott Nugent, who also acted in the original Broadway success.

"The Widow Wouldn't Weep," a comedy with Jack Benny.

"The Gay Sisters," a starring vehicle for Bette Davis.

"Yankee Doodle Dandy," the life story of George M. Cohan, with James Cagney.

"Montana," a Technicolor production, with Errol Flynn.

Other properties acquired for the 1941-42 production season include the following:—

"Old Acquaintance," the Broadway hit by John van Druten. "Up at the Villa," Somerset Maughan best-seller. "The Damned Don't Cry," a Bette Davis vehicle.

"George Washington Slept Here," one of last winter's big New York successes, in which Jack Benny will be starred. "A Night at Tony Pastor's." "The Man They Couldn't Kill," starring Edward G. Robinson.

"In This Our Life," "Mississippi Belle," "Rhapsody in Blue," the life story of George Gershwin.

London Stage Success

The "Corn is Green," from the current stage success by Emlyn Williams, now playing simultaneously in London and New York. "Night Freight," with George Raft, Ann Sheridan, Ida Lupino and Humphrey Bogart; Raoul Walsh will direct. "Saratoga Trunk," from the novel by Edna Ferber. "Quietly My Captain Waits."

"Here Come the Girls," big musical. "Captain Horatio Hornblower," romance of the days of Nelson, in which Errol Flynn will star. "The Jook Girl," "You're in the Army Now," a comedy epic.

"The Life of James J. Corbett," which will star Errol Flynn as one of the most famous of all champions of the ring.

At least 20 other important properties are under consideration for the coming season, which will be produced under the supervision of J. L. Warner, vice-president in charge of production, and Hal B. Wallis, associate executive in charge of production.

86 Featurettes and Shorts

A record group of 86 featurettes and shorts will come from Warner Vitaphone. Of these 18 will be two-reelers, and more than half of the entire group will be in colour.

The programme is as follows:—

Six service specials in colour (two reels), each production of which will be accorded the co-operation of a branch of the U.S. Armed Services.

Twelve Broadway Brevities (two reels). Ten Sports Parades in Technicolor.

Ten Melody Master Bands: featuring famous band names. Six Hollywood Novelites, and twenty-six Merrie Melodies in colour, and 16 Looney Tunes, produced by Leon Schlesinger.

M-G-M LIST RELEASES UP TO NEXT SPRING

Impressing Schedule of Star and Title Offerings

THE impressive list of Autumn, Winter and Spring releases issued this week by Metro-Goldwyn-Mayer will command the attention of every exhibitor. No list, even by M-G-M, has demonstrated greater strength in title interest, star power and in consistently high quality.

The justification of this claim is to be found in the following list which includes fifteen releases by the end of January, with details of a further thirteen releases for February, March and April.

Oct. 20, **Billy the Kid** (Technicolor), Robert Taylor, Brian Donlevy; Oct. 27, **The Big Store**, Marx Brothers.

Nov. 3, **Barnacle Bill**, Wallace Beery, Marjorie Main; Nov. 10, **Lady Be Good**, Eleanor Powell, Ann Sothern, Robert Young; Nov. 17, **Blossom in the Dust** (Technicolor), Greer Garson, Walter Pidgeon, Marsha Hunt; Nov. 24, **Cash and Carry**, Ann Sothern.

Dec. 1, **Down in San Diego**, Bonita Granville, Dan Dailey, Jun.,; Dec. 8, **Whistling in the Dark**, Ann Rutherford, Conrad Veidt. Dec. 15, **Mary Names the Day**, Lew Ayres, Lionel Barrymore; Dec. 22, **Life Begins for Andy Hardy**, Mickey Rooney, Judy Garland; Dec. 29, **Honky Tonk**, Clark Gable, Lana Turner.

Jan. 5, **The Feminine Touch**, Rosalind Russell, Don Ameche, Kay Francis; Jan. 12, **When Ladies Meet**, Joan Crawford, Robert Taylor, Greer Garson; Jan. 19, **The Chocolate Soldier**, Nelson Eddy, Rise Stevens; Jan. 26, **Married Bachelor**, Robert Young, Ruth Hussey.

February, March and April.—**They Met in Bombay**, Clark Gable, Rosalind Russell; **Dr. Jekyll and Mr. Hyde**, Spencer Tracy, Lana Turner, Ingrid Bergman; **Smilin' Through**, Jeannette MacDonald, Brian Ahearne, Gene Raymond; **Unholy Partners**, Edward G. Robinson, Edward Arnold, Laraine Day; **Tarzan's Secret Treasure**, Johnny Weissmuller, Maureen O'Sullivan; **The Twins**, Greta Garbo, Melvyn Douglas; **Babes on Broadway**, Mickey Rooney, Judy Garland, Virginia Weidler; **Panama Hattie**, Ann Sothern, Dan Dailey, jun., Red Skelton; **H.M. Pulham, Esq.**, Hedy Lamarr, Robert Young, Ruth Hussey; **Kathleen**, Shirley Temple, Herbert Marshall, Laraine Day; **The Shadow of the Thin Man**, William Powell, Myrna Loy; **Her Honour**, Rosalind Russell, Walter Pidgeon; **Woman of the Year**, Spencer Tracy, Katherine Hepburn.

An Adoption Epic

The first of the films which have not so far been Trade shown is "Blossoms in the Dust," the story of the life of Mrs. Edna Gladney, a simple, kindly, understanding woman, superintendent of the Texas Children's Home and Aid Society at Fort Worth, who has found happy homes for more than 2,000 babies during the thirty years she has devoted to child welfare. Greer Garson and Walter Pidgeon are starred in this Technicolor film the theme of which is particularly timely with so many childless homes to-day being brightened by adopted babies. Mervyn LeRoy is the director.

"Cash and Carry," a new Maisie adventure, is the current M-G-M. Trade show and stars Ann Sothern as the irrepressible Maisie who hits the road again.

Between-age players hold the centre of the stage in "Down in San Diego," a budding drama of youth, thrills, mystery and hilarious comedy. Bonita Granville, the heroine, is teamed with Ray MacDonald, dancing discovery from the New York stage, making his screen début. Dan Dailey, Jun., plays Miss Granville's older brother, who joins the marine corps and becomes enmeshed by the spy ring. It is through extricating him from his entanglement that the youngsters turn detectives.

A spooky mystery thriller with a "perfect murder" and comedy galore is promised in "Whistling in the Dark," which tells the trials and tribulations of a radio "crime creator" who is seized by thugs who try to force him to concoct one of his masterpieces for real-life use. The picture presents Red Skelton, outstanding stage comedian, as the perturbed creator of radio crimes, forced to be a hero in spite of himself. Opposite him plays Ann Rutherford, while Virginia Grey plays her love rival. Conrad Veidt plays the sinister Josephs, arch-villain of the story, which Sylvan Simon directed.

A new Dr. Kildare adventure, "Mary Names the Day," again presents young Dr. Kildare, his champion, Dr. Gillespie, his sweetheart, Mary Lamont and a notable guest, Nils Asther, who plays the sympathetic rôle of a symphony conductor who fears he is losing his hearing and thereby his career.

Andy Hardy's Ordeal

"Life Begins for Andy Hardy" is the eleventh of this famous series, in which Andy faces for the first time grim, stark reality. The story finds Mickey Rooney going to New York to make good on his own, following graduation from High School. The story reaches a dramatic pitch when Mickey finds himself without a job, broke and in rags. The intense drama is interspersed with typical Andy Hardy comedy, specially in a puppy-love scene with Ann Rutherford, when the two sweethearts bid good-bye to each other for "ever"; in scenes between Mickey and Judy, whom he still regards as "a little kid," and in the sequence where Miss Dane stings Andy, the raw country boy, for a 15-dollar bottle of perfume and a taxi ride home, right across the city.

For the first time, Clark Gable and Lana Turner are teamed in "Honky Tonk," a rousing, boisterous story of a fast-talking confidence man and his rise and fall in a gold-rush boom settlement. As a political and physical leader, Gable talks his way from one scrape to another, and when words won't satisfy uses his gun to back them up. Miss Turner plays a blue-blooded Boston girl who laughs at Gable's "I'm not a marrying man" philosophy and tricks him into a sudden, surprise wedding. Then she makes him begin the courtship! Jack Conway directed.

Four stars scatter sparks of meteoric laughter through "The Feminine Touch," a quadruple-angled comedy-romance, which outmodes the "eternal triangle." Rosalind Russell, Don Ameche, Kay Francis and Van Heflin of New York stage fame, pool their powers—but never pull their punches—as confused romancers in this film. W. S. Van Dyke, the director, famous for his adventurous career as well as the long list of notable pictures he has made, mingled the remarkable action and the swift dialogue of this story in the blend that made him famous

Joan Crawford's Next

In "When Ladies Meet" Joan Crawford has the part of a girl faced with a choice between two men—one married. Robert Taylor is the boy who wants to marry the girl and does something about it! Greer Garson is the wife, who finally convinces her husband that a woman can say "No" and mean it. Herbert Marshall is the husband, who really loves his wife, but can't resist the flutter of a skirt! "When Ladies Meet" has romance, intermingled with the serious drama of two women, who become warm friends, only to discover that they love the same man. There is comedy, gay, brisk, hilarious situations and breezy, side-splitting dialogue.

Nelson Eddy sings the gay, romantic, tuneful melodies millions of motion picture fans have demanded in the favourite of all favourite musicals, "The Chocolate Soldier," in which he appears as a young singer and husband, determined to discover whether or not his wife, Rise Stevens, loves him and him alone. Their harum scarum domestic life reaches a hilarious climax when he masquerades as a rival. Eddy for the first time on the screen sings in two voices, his natural baritone and bass, in playing the dual rôles.

The story of a small-time, get-rich-quick schemer who becomes a national idol by a fluke is the central idea of a great "Ladies' Man," who is finally forced to expose himself over a national-wide radio hook-up in order to save his own romance. Robert Young and Ruth Hussey are the battling couple who prove that adventure and intrigue combine with marriage only up to a certain point. Set against a background of New York apartments, night-clubs, business offices and big-time radio studios, "Married Bachelor" maintains the flavour of cosmopolitan life. Eddy Buzzell was the director, with John W. Considine, jun., producing.

Thirteen Big Releases

These titles cover the list of fixed releases up to the beginning of February, 1942. But there are thirteen other films completed or nearing completion for release during the thirteen weeks of February, March and April.

The first is "They Met in Bombay," a stirringly romantic melodrama against a far-eastern background in which Clark Gable and Rosalind Russell pit their wits against each other, only to combine forces later to extricate themselves from a key situation in international complications involving world-powers.

What is perhaps the most sensational combination of star names of the year will be found in one of the most exciting and suspenseful stories of all time in "Dr. Jekyll and Mr. Hyde," the Robert Louis Stevenson story. In the dual character of the good Dr. Jekyll and the evil Mr. Hyde, Tracy adds another outstanding acting rôle to his remarkable characterisations. Ingrid Bergman plays Ivy Peterson, bar-room singer who becomes the object of Hyde's sadistic affections, and Lana Turner, Beatrix Emery, sweetheart of Dr. Jekyll, a spirited girl, defiant because convention forces a long engagement before she can wed her lover.

One of the screen's truly great love stories is Jeanette MacDonald's new starring picture, "Smilin' Through." Enriched by a musical background, it makes its 1942 debut in Technicolor, a fitting frame of the star's vivid colouring. The stellar supporting cast is headed by Brian Aherne, Gene Raymond, Ian Hunter and including Frances Robinson, Patrick O'Moore and tiny Jackie Horner. The story, spanning the years from 1868 to 1919, shows Gene Raymond first as the disappointed suitor, then as the son, lover of Kathleen. He is seen in an entirely new characterisation as compared with his usual rôles of light comedian.

Manhattan on the loose—its drama and comedy, its reckless romance and roystering adventures—provides the background for "Unholy Partners," centring around a fearless newspaper man in a vortex of stirring events. Edward G. Robinson is the editor of a blatant tabloid. His partner and bitter enemy is Edward Arnold, a big gangster who sinks a small fortune into the newspaper venture and airily refers to it as "chicken feed." Laraine Day plays a loyal secretary to the devil-may-care editor, devoted to him and protecting him, even though she knows that he is irrevocably married to his job. Marsha Hunt appears as the beautiful Broadway singer who is forced to make the night club rounds with Arnold because her father is in his debt, although she loves William Orr, the tabloid reporter.

"Tarzan Secret Treasure, the latest of the popular starring vehicles for Johnny Weismuller with Maureen O'Sullivan, in addition to some novel and sensational swimming by Weismuller and Sheffield, has strong human and dramatic appeal and is liberally seasoned with humour.

Sam Eckman, Jun., who announces the greatest line up ever sponsored by M-G-M

"The Twins," Garbo's new comedy, is a film literally packed with merriment. Garbo sings, dances, swims, skis and laughs her way through this new comedy which is more hilarious than "Ninotchka," more romantic than "Camille" and as sophisticated as her Adrian designed wardrobe. For the first time in her career, the Swedish star plays a dual rôle—twin sisters who, through laugh-provoking farce situations, vie with each other for the affections of Mervyn Douglas. One sister, a shiing instructor, is a vigorous outdoor girl who knows much more about athletics than love. The other twin is a languorous, glamorous woman of the world, well versed in the arts of wiring her man. Playing opposite Garbo for the third time is Melvyn Douglas. As Garbo's rival there is Constance Bennett, a worldly playwright whose plots are as complicated as her own personality. George Cukor is directing.

"Babes on Broadway"

Mickey Rooney and Judy Garland resume their partnership in "Babes on Broadway," a gay musical of youth, dealing with a clever group of youngsters who crash Broadway. Lilting musical numbers and elaborate dance spectacles will figure in the production.

"Panama Hattie" is the film version of what is probably the biggest musical hit of the Broadway stage this season, with music by Cole Porter. The cast is headed by Ann Sothern and Dan Dailey, Jun., and includes Red Skelton, Rags Ragland, Jackie Horner, Marsha Hunt, Virginia O'Brien, Alan Mowbray and Ben Blue. Dan Dailey, Jun., blond young man who can sing, dance and act, has the rôle of Dick Bulliot, the Philadelphia blue-blooded army man who wins the heart of a café singing Ann Sothern as Panama Hattie.

The cast of "H. M. Pulham, Esq.," is headed by Hedy Lamarr, Robert Young and Ruth Hussey, with Charles Coburn, Fay Holden, Bonita Granville, Van Heflin and Charles Halton in support.

"Kathleen," which has the distinction of being the first film in which Shirley Temple will appear under the M-G-M banner, is the story of a lonely, motherless child, whose father is too tied up in business affairs to give her more than casual attention. The father is played by Herbert Marshall, who, finding that his motherless daughter is getting into a rut owing to the supervision of her old Nannie, engages a new and very modern nurse, a part played by Laraine Day, who is actually a doctor of psychology. The child promptly falls in love with her new nurse and then proceeds, with some subtlety, to promote a romance with her father.

"The Thin Man"

In "The Shadow of the Thin Man" William Powell and Myrna Loy have again assumed their most famous characterisations as Nick and Nora Charles with Nickey, Jun., and Asta rounding out the now-famous "Thin Man" family. Mixing the hilarious life of Nick and Nora with another fascinating murder case, the latest "Thin Man" story gives detective Charles a difficult problem to solve, with no fewer than three corpses to deal. Nora, as usual, tries to be the "helpful little woman," and, as usual, only adds to his problems. Nickey, now walking and talking, proves to be a young tyrant, and Asta has added a few new tricks to those with which she has convulsed audiences in the past.

The new Rosalind Russell-Walter Pidgeon film, "Her Honour," deals with an austere woman judge finds herself romantically involved with an up-and-coming newspaper man.

What unquestionably will be one of the most important films of the year, co-starring Spencer Tracy and Katharine Hepburn, is "Woman of the Year," which deals with the adventures of a girl newspaper columnist married to a sports writer. Fay Bainter has the part of a "career woman," Katharine Hepburn's aunt Ellen, who has devoted her life to being a "success" and then finds she has missed everything worth while by giving up love for her career.

Even this formidable list does not exhaust the films now in preparation or production at the famous Culver City studios, for in addition may be mentioned "I Married an Angel," a musical with Jeanette MacDonald and Nelson Eddy; "I'll Take Manila," a musical with Eleanor Powell and the rapidly rising comedian Red Skelton; "Johnny Eager," a gangster drama with Robert Taylor and Lana Turner; "We Were Dancing," with Norma Shearer, Melvyn Douglas, Ian Hunter and Reginald Owen; "The Vanishing Virginian," with Frank Morgan and Kathryn Grayson; "Somewhere I'll Find You," starring Clark Gable; "Steel Cavalry," with Lewis Stone, Wallace Beery, Marjorie Main and Donna Reed; and "This Strange Adventure," with Spencer Tracy, and many others.

Columbia's "Big Ten"

TOP-LINERS NOW COMPLETING

CONTINUING their big non-stop production drive, Columbia have ten outstanding pictures currently before the cameras at their studios.

This does not count the two important British productions — George Formby's "South American George" and the Two Cities film, "Unpublished Story," co-starring Richard Greene and Valerie Hobson —which are now on the floor at Elstree and Denham respectively.

Big things are expected of the top-bracket productions. First is "Ladies in Retirement," based on the sensational English stage thriller, which has reached the cutting room stage and which presents Ida Lupino, Louis Hayward, Elsa Lanchester, Evelyn Keyes and Isobel Elsom in what amounts to an almost all-British cast. Charles Vidor, who directed the picture, states that he has set out to make something entirely different in screen entertainment, and judging by advance information from those who have seen a rough-cut he has succeeded brilliantly.

Saga of the Outdoors

Nearing completion, "Texas" is claimed to be the most ambitious outdoors drama the company have ever made. Starring William Holden, Claire Trevor and Glenn Ford, the picture has been in production a whole year, with George Marshall directing.

"Texas" depicts the early cattle wars of that State and is one of the most spectacular and dramatic reconstructions of exciting events of the past ever screened.

Recording sessions are now in full swing for Columbia's most ambitious musical ever, "You'll Never Get Rich," co-starring Fred Astaire and Rita Hayworth. Directed by Sidney Lanfield, Cole Porter has supplied nine brand new numbers which are claimed to be his best ever. There are huge choruses, lavish and spectacular backgrounds.

Already well into its production stride, "You Belong to Me," a rich comedy, co-stars Barbara Stanwyck and Henry Fonda under the direction of Wesley Ruggles. The most elaborate interiors have been completed for the ultra-modern background of this ultra-modern story of a wealthy playboy who marries a woman doctor—a marriage that goes anything but smoothly!

Modern Comedy

Excellent progress is being made by John M. Stahl with "Our Wife," a modern comedy with a new angle starring Melvyn Douglas, Ruth Hussey and Ellen Drew. Leo Shuken, well-known American composer, has written for this picture the first concerto ever composed for a film for which something unusual in comedy entertainment is predicted.

Just gone into production is "Three Girls About Town," with Joan Blondell, Binnie Barnes and Janet Blair. This rip-roaring, fast-moving comedy tells of a trio of hotel hostesses who become involved in an undertakers' convention and find themselves with a corpse and a casual case of murder on their hands.

Great headway is being made on "Woman of Desire," the new Gregory Ratoff "big budget" production based on Lady Eleanor Smith's "Ballerina," which stars Loretta Young, Conrad Veidt, Otto Kruger, Dean Jagger and Eugenie Leontovitch. The picture tells an intimate story of the career of a noted ballerina during the hoop skirt era and possesses strong drama, adventure and romance.

Elaborate Musical

Ann Miller, who plays a top rôle in Columbia's big musical, "Time Out For Rhythm" (soon to be Trade shown), has been assigned one of the leading parts in "Go West Young Lady," a new comedy with music just placed in production. Penny Singleton and Glenn Ford have already been spotted for important rôles.

Paul Kelly and Lola Lane have begun work in "Mystery Ship," which Lew Landers is directing. Picture is a swiftly moving drama depicting the methods employed by the U.S. government in deporting its undesirable aliens.

Also just started is "Ellery Queen and the Perfect Crime," in which Ralph Bellamy and Margaret Lindsay are starred.

"LADY HAMILTON"

At London Pavilion Next Week

Following seven weeks' terrific business at the Odeon, Leicester Square, "Lady Hamilton" will be transferred to the London Pavilion on September 22 for a second West End run.

It is a remarkable tribute to the calibre of Alexander Korda's epic that during the last two weeks of its run at the Odeon it sustained the high level of business of the opening days.

"Lady Hamilton" was equally popular in the provinces where, in many of the most important situations, it scored the highest figures recorded since the war.

SUNDAY CONCERTS APPROVED

Permission has been granted for R. F. Scott, manager of the Forum (A.B.C.), Liverpool, to give a Sunday concert between the hours of 2.30 and 5 p.m. on September 21. He said the proceeds would go towards forming a recreation fund for a unit of the R.A.F.

R. P. Rutherford is arranging a Sunday concert at the Queen's, Wallasey, on September 21, in aid of the Mayor of Wallasey's War Distress Fund. The R.A.F. "Balloonatics" have promised their support.

PATHE PLANS SIXTY BOX-OFFICE FILMS

Brilliant Array Outlined at Sales Conference

HIGHLIGHT of the Pathe conference held over the week-end at the Trocadero, was the announcement made by W. J. Gell, Managing Director, that the organisation were about to enter into their most intensive period of selling, with sixty outstanding attractions constituting the greatest output of pictures ever released by this the oldest established film distributing concern in its unique history.

"Never before," said the Pathe chief, "have we been in such an enviable and formidable position with regard to resources for the production of a high-grade programme, and this in spite of the war situation and through it certain production difficulties. Both here and in America our producers have been planning with the primary aim to produce an increased programme of consistent quality and to cope with the growing demand for the type of attraction that has enabled them to progress so much in such a short period.

Films for the Family

They have little time for the stunt or "arty" picture but have, as in the past, pledged their confidence and the whole of their consideration to the problems of making the high grade of fare which appeals to the family, and is recognised bread and butter to the exhibitor who is showman enough to capitalise on its merits as an assured money-making commodity.

Mr. Gell said that his negotiations with their Hollywood producers during his visit earlier in the year to the States had convinced him more than all their cables and correspondence that both Ray Johnston, the President of Monogram, and O. Henry Briggs, the chief of P.R.C., are determined to make 1941-42 a bumper year for production and distribution. Each is fully cognisant of the fact that wider distribution comes automatically with an increase in production quality, and with this aim in view they have, during the past three months, secured some valuable story properties and assigned some of the best production personnel in the Industry.

Monogram will produce twenty-five to thirty features, and Producers Releasing Corporation's definite figure is twenty-five.

Associated British to Make Nine

The output of British pictures to be handled by Pathe during this period is nine. They are to be produced under the Associated British banner and will all come within the super category. In support of this statement is the fact that at Welwyn they have just commenced shoting on the first of the nine, "Banana Ridge," which has a superlative cast headed by Alfred Drayton, Robertson Hare, with Isabel Jeans, Nova Pilbeam, Adele Dixon and Peter Kinsella. Walter C. Mycroft is directing, while ace cameraman Friese Greene is in charge of photography. This Ben Travers farce is one of the mouth-watering successes of the London stage and most exhibitors will look forward with keen anticipation to its screening, more especially as its chief funsters are the evergreen Drayton-Hare team, a guarantee from the outset that the picture is box office. Certainly from the financial point of view with regard to production, Associated British is sparing nothing to make this as great a success as the stage hit.

Other attractive subjects for which Associated British are now negotiating include a story of the Air Force, the Army, the Auxiliary Fire Service, a mystery thriller and two comedies. Complete particulars of the whole line-up will be announced in a few days.

Recent Associated British hits include "The Tower of Terror," to be Trade shown next Monday, "The Farmer's Wife," "Spring Meeting" and "East of Piccadilly." The latter three have been booked to a record number of situations and "cleaned up" in every sense of the word.

"At no other time," said Mr. Gell, "has the demand for good British product exceeded the supply so much as it does at the present, and with their intensive experience of production at Elstree, Associated British are ideally suited, bearing in mind their resources in man-power, studios and equipment generally, to help cope with this demand in an efficient and satisfactory manner."

Excellent Business

During the conference branch managers reported the excellent business that Pathé releases were playing to in most of the provincial centres, while the Pathé chief outlined the extraordinary success such films as "Her First Romance" and "Drums of the Desert" had met with in the badly blitzed towns.

During their two days' stay in London branch managers and salesmen saw in the company's theatre "The Tower of Terror" and the five American productions scheduled for presentation next week.

Product Analysed

An analysis of the product to come from America shows that Monogram will produce eight specials and seventeen programme pictures, comprising four East Side Kids action dramas, four mystery thrillers, and nine thrill dramas with special casts and directorial credits.

Among the authors represented in the group are Anna Sewell, Jack London, Leona Darymple, James Oliver Curwood and James Fenimore Cooper.

Producers Releasing Corporation will produce four specials, eight action supers and twelve programme attractions which include some very timely stories, the first of which is one dealing with the Battle of the Atlantic.

Pathe will, in addition to the productions announced here, add to that number by producing at least two in their own studios. The whole output, together with the twice-a-week editions of Pathe Gazette and once-weekly release of Pathe Pictorial (registered as British quota), represents one of the most spectacular programmes in the Industry.

CURRENT OFFERINGS

A group of six productions, stated to be of excellent box-office quality, have been scheduled for Trade shows throughout next week by Mr. Gell. Chief elements of appeal in the group are drama, thrills, action and comedy, and the liberal measure with which these time-tried angles have been injected into the subjects will appeal to those exhibitors who pledge their faith to those actionful story as a box-office draw of no mean significance.

Associated British Thriller

The group is highlighted by a super Associated British thriller from the Welwyn studios entitled "Tower of Terror," with Wilfrid Lawson and Movita teamed in the stellar roles in an adventurous theme of the hazardous work during war time of a British secret agent in Germany who finds himself trapped by the Gestapo.

That Pair Again

Frankie Darro and Mantan Moreland seem now to be inseparable and the pair put over another slick performance in the Monogram production "In the Night," to be Trade shown at Studio One on Tuesday, September 30, at 11 a.m.

Special P.R.C. Thriller

The first production made under the P.R.C. banner with an extended budget is an engrossing underworld thriller intriguingly entitled "Paper Bullets," with Jack la Rue, Joan Woodbury and John Archer in a story which concerns a queen of crime who rules a city. The film is to be Trade shown at the Gaumont British Theatre on Wednesday, October 1, at 2.30 p.m. It will be preceded by a thrilling nature study entitled "Alive in the Deep"—fascinating pictures actually filmed in mid-ocean by under-sea cameramen.

Strong Drama

"Redhead," a Monogram production, is a powerful drama of a playboy and a woman who makes a man of him. June Lang, one of Hollywood's most glamorous leading ladies, plays the stellar role with Johnny Downs. It is to be screened at the G.-B. theatre on Thursday, October 2, at 11 a.m.

Army Background

That popuar star Eric Linden has been placed under contract by P.R.C., and is seen here with Ann Doran in a tense spy melodrama with a spectacular Army background entitled "Criminals Within," with Ben Alexander and Constance Worth in the chief featured rôles, which will be Trade shown at the G-B. Theatre on Friday, October 3, at 2.30 p.m.

A Monogram Comedy

Frank Albertson, Lorna Gray and Jed Prouty are the team who raise most of the laughs in the latest Monogram production, "Father Steps Out," to be Trade shown on Tuesday, October 7, at 11 a.m. The story tells of a harassed city magnate who takes to the road for peace and quiet but cannot resist the temptation to get back to the roar and bustle of city routine.

Wednesbury Town Council's proposal in favour of the Sunday opening of kinemas was rejected by a town's meeting held in the local Town Hall on Thursday of last week by 321 votes to 101.

W. J. GELL

LADY MANAGER'S LONG SERVICE RECORD

MRS. LOBB OF LIVERPOOL

Newspapers have been headlining the fact that women are signing up for the management of kinemas, as if this was something new. Many women managed kinemas in the last war, but Mrs. Lobb, who was at the Queen's, Walton Road, Liverpool, holds the pioneering record for Merseyside.

Succeeding her husband as manager, she was in charge of this theatre about 20 years, and probably held the long-service record for any one kinema in the city.

The Queen's is one of the theatres of the Queen's circuit, of which R. P. Rutherford is the general manager.

In Liverpool, there are now nine women managers, which is six more than this time last year, and many more assistant managers.

ROOSEVELT MEETS "SERGEANT YORK"

Film Thrilled the President

Alvin C. York, whose exploits are screened in "Sergeant York," Warner Bros. current sensation in America, met President Roosevelt at White House when the picture had its Washington premiere.

The President told York that he had seen the film privately ten days before, and "was really thrilled by it." He thought it should be shown in every theatre throughout the land.

A crowd of more than 5,000 turned out to greet York when he was officially met in Washington by Robert Patterson, Under Secretary for War, as head of the reception committee.

ART GALLERY KINEMA

M. of I. Stages Free Show

Arrangements are being made by the Ministry of Information, in co-operation with the film department of the Manchester Corporation, to establish a kinema in the Art Gallery, Manchester, for the showing of M. of I. films. It will be put into service from October 6, and from 11.30 a.m. each day will present Ministry, educational and general interest films. Admission will be free.

It is possible that similar free M. of I. film shows will be given in Liverpool if a suitable building in the centre of the city can be obtained. The plan is that the corporation should provide the hall and the operator and the Ministry will provide the films.

Dock Shots at Bristol

Scenes for the propaganda film, "Give Us More Ships," were shot at Bristol docks last week. Leslie Banks came over from Bath, where he was playing at the Theatre Royal, to appear in the scenes taken.

Robert Taylor and Mary Howard in BILLY THE KID, the Technicolor production which is the current attraction at the Empire, Leicester Square (M-G-M)

Continued from page 5

WAR DAMAGE AND THE KINEMA

C.E.A. MEMORANDUM

damage void, and gives powers of entry to the landlords and tenants to enter upon land for the purpose of executing any works required; also to a tenant of any land rendered unfit by war damage, notwithstanding he has served a notice of disclaimer to enter upon the land for the purpose of taking any measures necessary to preserve or remove any furniture or other goods belonging to or used by him.

Under Clause 2 of the Act if a notice of retention is served under the Landlord and Tenant (War Damage) Act, 1939, by the tenant of the land contains a statement that the notice is conditional and will be treated as a Notice of Disclaimer if the War Damage Commission determine to make a "value payment" in respect of war damage, and a copy of the Notice is within one month from the service thereof on the landlord served on the War Damage Commission, such notice shall have effect as if the conditional notice of retention were a notice of disclaimer served on the date on which the Commission's determination was notified.

If the War Damage Commission determine to make a "value payment" regarding any land to which a conditional Notice of Retention relates they shall notify the tenant in writing of their determination.

Thereupon the Landlord and Tenant (War Damage) Act, 1939, shall have effect as if:—

(*a*) the conditional notice of retention were a Notice of Disclaimer;

(*b*) the reference to a Notice of Disclaimer in respect of a sub-lease included a reference to a conditional Notice of Retention;

(*c*) the reference to the period allowed under the Act for serving a notice to avoid disclaimer were a reference to a period of one month or such longer period as the court may allow.

Reinstatement Obligations

Clause 5 provides that where the War Damage Commission determine that the payment in respect of any war damage to land is to be a payment of cost of works, any obligation under the Landlord and Tenant (War Damage) Act, 1939, shall, except as otherwise agreed, be deemed to be an obligation to reinstate as soon as is reasonably practicable.

Clause 6 deals with provisions where tenant retains lease and value payment is made. Where the tenant of any land is, by virtue of an unconditional notice of retention, under an obligation to render the land fit, and the War Damage Commission notify the tenant that they have determined to make a "value payment," then if

(*a*) the tenant, within six months from the date of the Commission's notification submits to the persons having such interests proposals for the reinstatement of the land, or for the construction of buildings or works of the same character as, and of a value not substantially less than, those previously existing on the land;

(*b*) the proposals are accepted or, if not so accepted, are in the opinion of the Commission, such as ought reasonably to have been accepted; and

(*c*) the proposals are carried out (subject to such modifications as may be agreed;

the whole of the value payment with certain exceptions shall, in lieu of being paid as mentioned in Section 9 of the War Damage Act, 1941, be paid as if the reinstatement or construction had been the subject of a payment of "cost of works" and the obligation of the tenant to render the land fit shall be deemed to be sufficiently performed.

The interests hereinbefore referred to are

(i) the fee simple in the land,

(ii) any lease of which the term has longer to run than that of the lease of the tenant submitting the proposals; and

(iii) any mortgage of the fee simple, of the lease of the tenant, or of any such lease as aforesaid.

Any exhibitor whose premises have been affected in any way by war damage is advised to get into touch with the C.E.A. Legal Department.

RED ARMY IN ACTION

Movietone News

British Movietone News is mainly devoted to scenes in the Soviet war showing vivid shots of the Russian Army in action, showing the grim intensity of the fighting there. Blazing Nazi planes are a proof of the skill of the Soviet Air Force and A.A. units. In Moscow itself many of its heroes, both in the fighting and civil services, are seen being decorated for bravery. Its women are shown working in the factories to keep the war machine going, while in its famous Square wrecked Nazi planes, bombs and shells are on display.

Other items show Mr. Harriman being met by Anthony Eden and M. Maisky, the Empress of Asia in New York and some of its refugee and evacuee passengers being interviewed, U.S. ambulances being presented to the R.C.A.F., and shots of the W.A.A.F.s training for balloon barrage work.

SPECIAL A.T.C. FILM SHOW

At the Picture House, Skipton Road, Keighley, on Sunday, a special film show was given with addresses from A.T.C. officers.

To mark his Mayoralty, Ald. J. Denby, Mayor of Keighley, presented a set of drums to the Keighley Squadron (No. 100), Air Training Corps. The presentation was made in appreciation of the squadron's work for the youth of the district.

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FILM EDITING AND THE PICTURE-GOER

BUILDING UP SUSPENSE AND DRAMA

THE dependence of the kinema-goer on the skill of the film editor in providing attractive, quickly assimilated entertainment was emphasised in a paper delivered before the British Kinematograph Society on Wednesday last. The speaker traced the development of editing and cutting from its early day

Mr. Cole first discussed the historical development of the editor's craft from the early days when films were merely 50-ft. records of actuality, the matter photographed being continuous in one set-up.

Gradually it was realised that the movie could disregard the physical continuity of the fixed viewpoint, as accepted in the theatre. The first great film-maker, D. W. Griffiths, was said to be responsible, among other things, for the close-up, the fade-in and fade-out, the moving camera, etc.; but his greatest contribution to the movie was the conception of editing, which was basic to all his other innovations.

Good Films—Less Editing

Discussing the editing of various films, Mr. Cole thought that the film "Gaslight" was his best; yet it presented not a tenth of the difficulties he had had with other and worse pictures. Of all the set-ups photographed, only four were not actually used in the completed film. The remaining 99.9 per cent. of the material was a delight to work with. This was because the film had been made with the requisite consideration of the demands of editing, and because Thorold Dickinson, who directed, had conceived broadly in his mind the final shape of the picture (he had, of course, been an experienced editor before turning director).

Four Main Considerations

Mr. Cole divided the work of the editor into four sections: complexity meant the introduction of material not so far used, as, for instance, of close-ups to enrich dialogue scenes; mechanics, referring chiefly to the exact timing of cuts; speed and tempo, which relates generally to achieving the effect in less footage, as by shortening shots and making "cheat" cuts, while maintaining the rhythm of the acting; and finally, intention and result, which may range from bridging small discrepancies, to serving like a Harley Street specialist to re-vamp a film which has become the despair of the studio.

Mr. Cole made some caustic comments on the attitude of both script-writers and directors towards montage sequences. The former may, for instance, airily indicate: "Montage showing the nation-wide effects of the return to the gold standard" and leave it at that, while the director may take an insert of a newspaper placard and a long-shot of the House of Commons, and leave the rest to the cutting room, in the fond belief that film libraries can provide anything from a pin to a battleship.

There is, continued the speaker, no golden rule of film editing. There must be continual experiment, both mental and with

Continued on page 35

The Observation Window

Insurance of Sound Sets

USHERETTES BY WEIGHT

A Word for the Cleaners

THE controversy regarding insurance of Western Electric sound sets is a long while settling itself. Northern Branch C.E.A. has a sturdy opponent of the suggested W.E. agreement in Charles Chipchase, who continues to fight it despite the recommendation of C.E.A. headquarters to make the best of a bad job.

BUT what appears a great deal more serious than the insurance situation—unsatisfactory though that is—is the reported refusal of Western Electric to allow unharmed parts of damaged sound apparatus to be employed in other theatres where they would be useful in supplementing sound apparatus there. Western Electric undoubtedly can put up a good case for not acceding to the request for such use, but on the face of it, it seems unnecessarily obstructive.

NOW that exhibitors have been obliged to surrender second operators under 35 and thus seriously deplete the efficiency of the projection room, the girl trainee rises to a peak of importance, and the usherette problem becomes serious. The statement that a small girl of limited physique was sent to a munitions job at Birmingham, only to be returned as unsuitable for the job, is a proof that the discriminating faculty in some employment exchanges is sadly under-developed.

THE Northern Branch is, however, never long without its little joke. Quite innocently, T. Scott suggested that girls who are underweight should not be called up. So away went the imagination of members towards a "weight for wage" handicap, and a proprietary pride on the part of another member in an usherette who "weighs 14 stones and can hardly lift her hands." Well, we have male projectionists and attendants of all sizes, so why worry about these differences in the other sex?

IT is not always recognised that scrupulous cleanliness, besides being a public duty which has come to be expected by a large section of the population, is also an excellent advertisement for one's hall. A kinema foreman told me recently of the praise bestowed upon his hall by a Council inspector who reported that, of all the many theatres he has to visit periodically, he remembered this one by its shining ashtrays and gleaming brasswork—the sign manual of a team of really conscientious women cleaners.

THESE humble employees get none of the limelight, and are probably never remembered by the many patrons who flock past the pay-box intent on glamour girls and comedians, but any slackness in the performance of their humdrum duties would soon be noticed, to the detriment of the hall concerned. It is surprising what a pride many of these women take in their menial duties; and it is no less surprising how quickly the public notices slovenly work.

TO listen to Sidney Coles, B.K.S., lecture on film editing, reported in an arjoining column, was to realise powerwully the large part played by the film editor in screen entertainment as it reaches the kinema patron. One may have learnt something of the complexities of presenting stories to advantage when cutting and editing amateurs' substandard silents. The sound film increases these complexities although it does, of course, assist in emphasising dramatic and comic moments.

IT was good to see Sidney Coles appearing under the B.K.S. banner. He is Vice-President of the Association of Cine Technicians, and I have more than once suspected some A.C.T. members of an antipathy towards that body wholly unjustified and definitely biased. Perhaps those members will ease down their hostility henceforth.

J. BENSON.

Deborah Kerr made a personal appearance at the Odeon, Herne Bay, during the screening of MAJOR BARBARA (G.F.D.)

INSURANCE OF TALKIE APPARATUS

LEEDS ADVOCATES SIGNING W.E. AGREEMENT

A RECOMMENDATION that the Leeds branch support the Hobson's choice agreement with Western Electric regarding insurance of sound reproduction apparatus was carried without dissentient at the meeting of the branch in Leeds last week. C. P. Metcalfe put up a strong opposition to signing, whatever the circumstance.

The decision followed the report of recent proceedings in London and Mr. Shaverin's intimation that the president was not anxious to give any lead but desired that the branches should discuss this and instruct their delegates.

A Difficult Situation

If exhibitors did not accept the Western Electric proposition, he pointed out they would have no insurance cover in the case of a blitz. Alternatively, it was pointed out that the scheme was a bad one; yet unless something was done it might mean that exhibitors affected by a blitz would find their kinemas closed.

C. P. METCALFE said that in any event they would only get what the Government cared to grant. Prices had to some extent been agreed by the Board of Trade because the value of different sets had been fixed for insurance purposes.

"Our Own Fault"

JACK PRENDERGAST: If they want to alter anything in Parliament they should alter a method by which you can buy something and not own it.

Mr. METCALFE: It is not the law. It is our own fault; we should never have signed such contracts. I feel that I should not sign this, and I would sooner lose money than be dictated to.

W.E.'s Extended Time

JACK PRENDERGAST said that the Western Electric could not carry on this scheme unless sufficient theatres were involved.

Mr. SHAVERIN: Western Electric has extended the time for signing these agreements, which indicates that the signatures anticipated have not been received.

Mr. METCALFE said he understood Western would not accept insurance unless it was from the first day of the war—that was how he understood it.

JACK PRENDERGAST: I wish some English company would set up a method by which we could prepare for the post-war position by paying for apparatus now.

Mr. Metcalfe said he understood Western Electric had been unable to get cover. People with W.E. sets who had been affected by a blitz had been treated quite well, and he had no complaints about the way W.E. had treated him at any time.

The resolution that the branch support the agreement with the Western Electric was carried without any dissentients.

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Conducted by THE SHOWMAN

SHOWMANSHIP IN WAR TIME

A Feature Run under the Auspices of the "Kine." Company of Showmen

WAR time conditions and, of course, the black-out, have resulted in a diminution of the tram and bus patron. In the London area his disappearance is also due to a large extent to the concurrent runs of releases by the large circuits. This change in the patron's habits indicates the falsity of the view that the close of the performance means an increased use of transport. In the West-End of London and in similar provincial centres, it may slightly augment the number of traffic users, but my manager friends tell me that people are not going outside their own district as they used to do. They prefer to remain near their homes in case of a blitz. Besides all halls are showing pretty much the same films and there's not the incentive to travel. Which seems to indicate that every kinemanager should be master of his own neighbourhood and give first attention to his local patrons.

All for £1 0 0

EXCELLENT business at his kinema for "Major Barbara" Gen.F.D.) is reported by G. Sanderson, of the Odeon, Herne Bay. He made 240 penny 'phone calls to local residents, and these resulted not only in receivers of the calls attending the show, but at least six of them were people who had not been to the Odeon for over three years.

Deborah Kerr, who made a personal appearance, was given a terrific ovation. I believe this is the first personal appearance arranged for Herne Bay.

Better business resulted from "Major Barbara" than from any recent film; this result helped considerably by exploitation.

Encouraging Early Patrons

ONE of the factors which contributed to the success of "Major Barbara" (G.F.D.) at the Odeon, Bognor Regis, was John Slatter's emphasis on the slogan, *If you visit the matinées you will avoid the queues.* A 48-sheet pictorial was displayed over the canopy, under which was a 15-ft. linen banner giving the author and title. A big drum and tambourines were displayed beneath a 5-ft. square cut-out in plywood, and cut-outs of the principal players were displayed in the foyer.

Rush for "A Cottage to Let"

MUCH local interest and amusement and probably not a little disappointment was created by the management of the Embassy at Petts Wood, Kent, with their advertisements and tie-ups for the showing of the film "Cottage To Let."

All local and adjoining districts estate agents assisted by the prominent display of a show card: "Cottage To Let. Apply, Embassy Cinema next week at 2.30 p.m., 5.10 p.m., 8 p.m." This advertisement also appeared in the local Press under "Properties To Let."

For several days enquiries were being made in hundreds by telephone, personal calls and letter for full particulars of "Cottage To Let." Many applicants arrived in chauffeur-driven cars, and these were among the enquirers who were much amused at the ingenuity employed in the advertising of this film. With so much interest aroused, it is certain that the kinema will be "full to capacity" for every showing.

The advertisement material for the film was devised by Mrs. A. E. Hazeldene, who has taken over the position of manager as deputy to her husband, who is now serving with H.M. Forces.

A New Odeon Service

THE idea of a kinema as a rendezvous is almost as old as the Industry, but I have not previously heard of a manager adopting it as a theatre service for patrons until my attention was called to R. F. Hart's establishment in the foyer of the Odeon. Oldham, of an appointment board. If a patron is making a date with a friend who has not turned up, all that it necessary is to put his name on the board indicating where he is sitting and the attendant shows him up. The service has proved very useful to patrons who have been saved anxiety and a deal of incipient irritation.

Seizing the Chance

AT the showing of the Russian documentary film "A Day in Soviet Russia," at the Paramount Theatre, Birmingham, Leslie Holderness displayed his opportunism by arranging for the Lord Mayor and Mrs. Laurence Cadbury, president of the Birmingham Committee for Anglo-Soviet Unity, to address patrons on Sunday afternoon last. After this initial screening, the Lord Mayor described it as "a wonderful film of the new world which Russia has created within her borders in the past 20 years." Laurence Cadbury is a prominent member of the British Mission now in Moscow.

A V from Shrewsbury

A DAY-BILL put out by G. Edwards, manager of the Royal County, Shrewsbury, had as its top liner "Old Bones of the River," the Empire flavour of which was heightened by emphasising the last word of the title in this way, RIVER.

The Early Bird

EXCEPTIONAL efforts to exploit "Major Barbara" by launching his campaign 14 days in advance of the screening date was made by B. W. Garrett, of the Embassy, Gillingham.

Tie-ups with prominent tradespeople, Press raves on his bulletin board, and a large pictorial 12-sheet was displayed in a prominent position on the canopy.

Another art poster depicting a drum and drum-sticks, with extracts from G. B. Shaw's comment on the film was displayed on an easel in the vestibule. Incidentally, G. B. S.'s comments were gleaned from lay papers were much remarked upon and were given great prominence in all advertising matter.

The resultant four days of super box-office business was a satisfactory return for well-planned presentation.

Part of a very effective display at the Odeon, Weston-Super-Mare, in which model aeroplanes made by local A.T.C. lads were exhibited. The show linked up with TARGET FOR TO-NIGHT (A.B.F.D).

Five out of Six

COINCIDENT with the showing of "Target" at Weston-super-Mare was the lending of the Odeon for Sunday's National Day of Prayer to the town's combined religious associations. Billy Johns had, as usual, spread himself for an adequate exploitation of "Target," so that as a result of these two events Billy had the outstanding novelty of finding his efforts photographed and reviewed upon five of the six pages comprising the weekly issue of the *Weston Gazette*. This alone would have gladdened the heart of any showman, but in addition, mention was made from pulpits at practically all places of worship, and on Monday last he received his fifth civic visit in 20 days.

A Trial Shoot

ALTHOUGH "Target for To-night" is not shown in West Hartlepool until October 13, G. H. Barker, manager of the Forum, is already active in pursuit of publicity interest. Lobby display includes a banner over the main entrance to the stalls, and over the main pay-box is a model aeroplane illuminated with a string of fairy lights. Invitations have been sent to the Mayor and Mayoress, the Town Clerk, Town Council, civic officials and their ladies.

Arrangements are also in hand to have present officers and men of the R.A.F. A special invitation has been extended to R. S. Read, Principal of the Technical College and leader of West Hartlepool A.T.C. cadets. It is likely that the local Sea Cadets, who have a proficient band, will stage a prelude to the showing of the film. Barker, who, incidentally, has got seven KINE. diplomas, is a firm believer in going all out to bring the people into the Forum.

The Genuine Article

THE local squadron of the Canterbury Air Training Corps recently had a Gypsy Moth aircraft given over to them for the instruction of the cadets. This was complete in every detail and was actually flown to the squadron, camouflaged and bearing the R.A.F. colours. R. C. Overs, of The Friars, was prompt to link this up with the screening of "Target for To-night" and a recruiting drive for the Air Training Corps. The Gypsy Moth was towed through the streets the week before by cadets of the squadron to the theatre, and was placed in position on the forecourt in front of house. Suitable posters linking with A.T.C. posters were placed in special frames, and every day had a contingent of cadets to guard the aircraft, and at black-out time folding the wings and placing the necessary warning hurricane lights in position for the night. Crowds literally flocked to see this 'plane, and there was no doubt about its publicity advance value. To enhance the front-of-house display a large 5-ft. diameter replica target was placed in the corner garden facing the main street, which was made by his own staff, and a further notice in front of this with the words "Make the Friars *your* Target next week."

This display, together with vestibule decorations, tie-ups with local tradesmen, a special Press campaign and an opening session visited by the Mayor of Canterbury with a squadron of A.T.C., who marched in formation to the theatre, completed an able effort.

CERTIFICATES OF MEMBERSHIP

THE following Exhibitors have qualified for Membership of the Company of Showmen (period 1940-41). Owing to production difficulties the issue of Certificates has been delayed, but they will be issued at the earliest possible date.

G. MASTERS, Odeon, Worthing.
H. ARNOLD, Hippodrome, Derby.
H. RAPHAEL, Dominion, Harrow.
(now joined the Services)
J. WYARD, Globe, Bristol.
G. H. BARKER, Forum, W. Hartlepool.
B. GARRETT, Embassy, Gillingham.
S. NEWBERRY, Odeon, Norwich.
E. V. WALLS, Regent, Bradford.
(now at the Odeon, Leicester)
PATRICK REED, Odeon, Portsmouth.

FILM EDITING

Continued from page 34

scissors; there must be continued trial and error, and a willingness to learn from failure.

Script-writers' Weakness

A shortcoming of many script-writers is their inability to realise the unique characteristic of the film, the ability to leap from peak to peak. They tend to think in terms of one sequence or scene at a time, to the detriment of the over-all flow of the picture. Such scenes consequently seem stagey.

The editor's relations with the director can only be satisfactory on the basis of the latter's understanding of, and respect for, the principles of editing; inadequate editing, while it can mar, can never destroy a really good performance. The editor may make a bad performance seem adequate, or an adequate performance good, but he can never make a really bad performance appear outstandingly good.

FOR OCT. 27 RELEASES

Compiled by A. W. Owen

"THE GREAT LIE"
(Warner)

CERT. A. 9,681 ft. Reg. No. F.4415. Reviewed in KINE. August 28, 1941.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Bette Davis, George Brent, Mary Astor.
ATMOSPHERE.—Triangle drama of a childless woman, who on the presumed death of her husband adopts his child, the offspring of her unsympathetic rival, passing it off as her own until the unexpected return of her husband makes it no longer possible to continue the fraud.
ORGAN.—"L'Extase," Thome (Hawkes), with adaptation from the solo-piano copy only.
NON-SYNC.—As organ, recorded on H.M.V. C.3094 by the London Palladium Orchestra.

"FORTY THOUSAND HORSEMEN"
(General F.D.)

CERT. A. 8,048 ft. Reg. No. Br.E.4329. Reviewed in KINE. July 24, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Grant Taylor, Betty Bryant.
ATMOSPHERE.—Romantic adventure melodrama of the Great War, describing the success of the Anzacs in their Middle East campaign. The film is patriotic and inspiring, while the final charge of the famous Australian Light Horse makes a thrilling climax.
ORGAN.—"Pomp and Circumstance" Marches, No. 3, Elvar (Novello), with adaptation from the "straight" organ copy.
NON-SYNC.—As organ, recorded on H.M.V. D.1301 by the London Symphony Orchestra.

"MODEL WIFE"
(General F.D.)

CERT. A. 7,109 ft. Reg. No. F.4331. Reviewed in KINE. July 24, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Joan Blondell, Dick Powell.
ATMOSPHERE.—"Married but Single" is the theme of this romantic comedy, in which a young couple working for the same firm marry against the house rule and keep it secret, with resultant complications.
ORGAN.—"Noël," F. Arndt (Walsh Holmes), with adaptation from the piano-solo copy only.
NON-SYNC.—As organ, recorded on Decca-Brunswick F. 7945 by Billy Mayerl and his Grosvenor House Band, or on H.M.V. B.D.245 by Sydney Gustard (organ).

"TUMBLEDOWN RANCH IN ARIZONA"
(Pathé)

CERT. U. 5,397 ft. Reg. No. F.4332. Reviewed in KINE. July 31, 1941.
PUBLICITY.—One 6-sheet.
STARS.—Ray Corrigan, John King, Max Terhune.
ATMOSPHERE.—Period outdoor melodrama, showing how three comrades prevent an old lady from being tricked out of her ranch by hold-up men. The story, told in retrospect, represents a dream while unconscious from a rodeo accident.
ORGAN.—"Pique Dame" Overture, F. Von Suppé (Hawkes), introduction and allegro-finale, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Columbia 9496 by Sir Dan Godfrey and the Bournemouth Municipal Orchestra.

"THE BIG STORE"
(M-G-M)

CERT. U. 7,492 ft. Reg. No. F.4419. Reviewed in KINE. August 28, 1941.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—The Marx Brothers, Tony Martin, Virginia Grey.
ATMOSPHERE.—Crazy extravaganza, the latest of the (Marx Brothers' spectacular farces. The story concerns the promotion of a music conservatoire for youngsters, and there are several juvenile musical episodes, and the romantic section has several songs and instrumental ensembles.
ORGAN.—"Americana" Suite, Thurban (Hawkes), No. 1 only, with adaptation from the piano-solo copy.
NON-SYNC.—As organ, with recording on H.M.V. C.2335 by the Band of H.M. Coldstream Guards.

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KINEMATOGRAPH WEEKLY, Classified Advertisements

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WANTED, Manager.—Fullest details experience and salary required, Palace Cinema, Lowestoft.

CHIEF Operator required for small B.T.H.-Kalee show at Bagshot, Surrey; closed Sundays; permanent job with prospects. State age, experience, and salary required. Plaza Cinema, High Street, Crowthorne, Berkshire.

WANTED immediately, Relief Chief Operator for theatres in safe area; must be exempt military service.—Full particulars as to experience and wages required to Manager, Granada, Shrewsbury.

WANTED, Chief Operator, B.T.H.—Fullest details, experience, and salary required. Palace Cinema Lowestoft.

COMFORTABLE permanency for Chief Projectionist; nightly performances, one matinee.—State wages, etc., to P. J. Carter, Palace, Blandford, Dorset.

OPERATOR required for Bristol suburban kinema. —Apply, stating age, experience, and salary required, to H., Box 132, Kinematograph Weekly.

REQUIRED immediately, Projectionists for R.A.F. kinemas; able to drive car.—State experience and salary required, Kinetours, Ltd., 5, Corporation Street, Lincoln.

SECOND Operator, exempt.—State age, experience, references, wages required, Electric Theatre Commercial Road, Bournemouth.

SITUATIONS VACANT (cont.)

WANTED, Chief Projectionist (£5), Second (£3 10s.), Third (£2 5s.); small independent hall, Surrey; comfortable, permanent engagements to right men. Send details, age, experience, recent reference, to Secretary, 4, Kilmiston Avenue, Shepperton-on-Thames.

SECOND OPERATOR REQUIRED AT ONCE; KALEE, B.T.H. APPLY, CINEMA, WINCHCOMBE, GLOS

WANTED, experienced Second used to Western Electric Mirrophonic; good wages.—Apply to Manager, Dominion, Barnet.

FIRST-CLASS Second, Acting Chief (exempt military service) required by private company; safe area; B.T.H. sound and projector; comfortable situation. Write, stating experience, wage required, etc., R., Box 141, Kinematograph Weekly

SENIOR CLERK required for London head office records department of independent circuit; good salary and excellent prospects; must be over military age or otherwise exempt.—Apply, E., Box 129, Kinematograph Weekly.

SITUATIONS WANTED

MANAGER OPEN FOR IMMEDIATE ENGAGEMENT; SOLE CONTROL OR INSTRUCTIONS; FULLY CONVERSANT ALL BRANCHES; HIGHEST CREDENTIALS; EXCELLENT EXPLOITER; GO ANYWHERE. WRITE OR WIRE, NEVILLE, 30, WHITAKER ROAD, TREMORFA, CARDIFF.

MANAGER (30), over 20 years' practical all-round experience, seeks position as Manager (or, temporarily, Assistant Manager) where tenacity and initiative would lead to advancement; suburbs or country preferred; now disengaged.—P., Box 139, Kinematograph Weekly.

SITUATIONS WANTED (cont.)

MANAGER, fully experienced technician, desires change; Lancashire preferred; moderate salary; view permanency.—B., Box 126, Kinematograph Weekly.

MANAGER, now controlling 2,000-seater super, desires change; age 30; life experience; thoroughly conversant all branches, including projection, variety, cafe.—Q., Box 140, Kinematograph Weekly.

MANAGER (48), from blitzed area, desires management of small hall, preferably independent; Midlands or North preferred; highest credentials.—T., Box 143, Kinematograph Weekly.

MANAGER (48), FROM BLITZED AREA, DESIRES MANAGEMENT OF SMALL HALL, PREFERABLY INDEPENDENT; MIDLANDS OR NORTH PREFERRED; HIGHEST CREDENTIALS.—T., BOX 143, KINEMATOGRAPH WEEKLY.

MANAGERESS, fully experienced, desires change; go anywhere; good refs. — M., Box 136, Kinematograph Weekly.

CHIEF Operator, 14 years' experience, B.T.H., W.E., etc., reserved, requries change; anywhere.—L., Box 135, Kinematograph Weekly.

CHIEF OPERATOR-ELECTRICIAN REQUIRES PERMANENT POSITION; 26 YEARS' KINE.-VARIETY EXPERIENCE; FIRST-CLASS REFERENCES FROM FIRST-CLASS HALLS.—29, CARNARVON ROAD, SOUTH WOODFORD, E.18.

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OPERATOR REQUIRES POSITION AS ASSISTANT MANAGER WITH EITHER CIRCUIT OR INDEPENDENT; NORTH PREFERRED; EXCELLENT REFERENCES; EXEMPT MILITARY SERVICE.—OFFERS to Y., BOX 123, KINEMATOGRAPH WEEKLY.

KINEMAS WANTED

YORKSHIRE Kinemas wanted, seating over 750; rental preferrer.—State town and particulars, in strict confidence, S., Box 142, Kinematograph Weekly.

WANTED, KINEMA; CHESHIRE, NORTH WALES; SEND FULL PARTICULARS. CASH WAITING.—K., BOX 134, KINEMATOGRAPH WEEKLY.

FOR SALE AND WANTED

TWO portable 35-mm. Projectors and Sound Equipment for sale.—Apply, O., Box 138, Kinematograph Weekly.

ROTARY Converter by Crypto, Type F, single phase, 50 cycles, 200/70 volts, 32/70 amps.—Offers to N., Box No. 137, Kinematograph Weekly.

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FILMS

FILMS wanted for Scotland. Agency basis or purchase outright. Features and/or short. Please send your offers to "Sabe," c/o Kempeel's, 163, Hope Street, Glasgow.

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FORTHCOMING TRADE SHOWS

LONDON

Date.	Time.	Place.	Title of Film.	Shown by.	Stars.	Cert.
Thur., Sept. 25	2.30 p.m. ...	Cambridge ...	Cash and Carry	M-G-M	Ann Sothern	—
Fri., ,, 26	11a.m.&2.30p.m.	Own Theatre ...	Down in San Diego ; and Shorts	M-G-M	Benita Granville ...	—
,, ,, 26	11.15 a.m. ...	Studio One ...	The Vengeance of Gregory Walters	Renown	Hoot Gibson	—
Mon., ,, 29	2.30 p.m. ...	Cambridge ...	The Tower of Terror	Pathe	Wilfrid Lawson	—
,, ,, 29	11 a.m. ...	Studio One ...	Five Shorts...	Liberty Films ...		—
Tues., ,, 30	2.30 p.m. ...	Cambridge ...	Meet John Doe	Warner	Gary Cooper	—
,, ,, 30	11 a.m. ...	Phoenix	The Great Awakening	United Artists ...	Ilona Massey	—
,, ,, 30	11 a.m. ...	Studio One ...	In the Night	Pathe	Frankie Darrow	—
Wed., Oct. 1	11 a.m. ...	Private Theatre...	Pirates on Horseback	Paramount ...	William Boyd	—
,, ,, 1	11 a.m. ...	Studio One ...	A Shot in the Dark	Warner	William Lundigan	—
,, ,, 1	2.30 p.m. ...	G.B. Theatre ...	Paper Bullets	Pathe	Jack La Rue	—
Thur., ,, 2	2.30 p.m. ...	Cambridge ...	Citizen Kane	RKO-Radio ...	Orson Welles	—
,, ,, 2	11 a.m. ...	Studio One ...	Singapore Woman...	Warner		—
Fri., ,, 3	11 a.m. ...	Private Theatre	Forced Landing	Paramount ...	Humphrey Bogart ...	—
,, ,, 3	2.30 p.m. ...	Cambridge ...	The Wagons Roll at Night ...	Warner		—
Mon., ,, 6	2.30 p.m. ...	Cambridge ...	International Squadron	Warner		—
Tues., ,, 7	2.30 p.m. ...	Cambridge ...	Gert and Daisy's Week-end ...	Butchers... ...	Elsie & Doris Waters	—
,, ,, 7	11 a.m. ...	Studio One ...	Affectionately Yours	Warner		—
Wed., ,, 8	10.30 a.m. ...	Carlton	Skylark	Paramount ...		—
,, ,, 8	11 a.m. ...	Studio One ...	Here Comes Happiness	Warner		—

BIRMINGHAM

Fri., Sept. 26	10.30 a.m. ...	Forum	Kisses for Breakfast	Warner	Dennis Morgan ...	U
,, ,, 26	10.30 a.m. ...	West End ...	I Thank You	G.F.D.	Arthur Askey... ...	U
Tues., ,, 30	10.30 a.m. ...	Forum	Knockout	Warner	Arthur Kennedy ...	A
Wed., Oct. 1	10.30 a.m. ...	Scala	The Great Lie	Warner	Bette Davis	A
,, ,, 1	10.30 a.m. ...	Forum	West Point Widow	Paramount ...	Anne Shirley	—

CARDIFF

Fri., Sept. 26	11 a.m. ...	Capitol	Sheep Dog of the Hills	Butchers ...	David Farrar	—
,, ,, 26	10.45 a.m. ...	Olympia	This Man Reuter	Warner	E. G. Robinson ...	U
,, ,, 26	10.45 a.m. ...	Empire	I Thank You	G.F.D.	Arthur Askey ...	U
,, ,, 26	11 a.m. ...	Odeon	Parson of Panamint	Paramount ...	Charles Ruggles ...	A
Tues., ,, 30	10.45 a.m. ...	Olympia	Kisses for Breakfast	Warner	Dennis Morgan ...	U
,, ,, 30	11 a.m. ...	Odeon	Night of January 16	Paramount ...	Ellen Drew	A
Thur., Oct. 2	10.30 a.m. ...	Odeon	They Dare Not Love	Columbia ...	George Brent... ...	—

GLASGOW

Fri., Sept. 26	10.45 a.m. ...	Paramount ...	Sheep Dog of the Hills	Butchers ...	David Farrar... ...	—
,, ,, 26	10.45 a.m. ...	Regal	Kisses for Breakfast	Warner	Dennis Morgan ...	U
Tues., ,, 30	10.45 a.m. ...	Regal	Knockout	Warner	Arthur Kennedy ...	A
,, ,, 30	10.45 a.m. ...	Playhouse ...	West Point Widow	Paramount ...	Anne Shirley ...	—
Wed., Oct. 1	10.45 a.m. ...	Regal	The Great Lie	Warner	Bette Davis	A

LEEDS

Fri., Sept. 26	11 a.m. ...	Tower	Sheep Dog of the Hills	Butchers ...	David Farrar... ...	—
,, ,, 26	10.45 a.m. ...	Ritz	This Man Reuter	Warner	E. G. Robinson ...	U
Tues., ,, 30	10.45 a.m. ...	Ritz	Underground	Warner	Jeffrey Lynn ...	A
,, ,, 30	10.45 a.m. ...	Tower	Lancer Spy	20th Century-Fox	Dolores del Rio ...	U
,, ,, 30	10.45 a.m. ...	Odeon	West Point Widow	Paramount ...	Anne Shirley ...	—
Thur., Oct. 2	10.30 a.m. ...	Ritz	Female Correspondent	Columbia ...	Virginia Bruce ...	U

LIVERPOOL

Fri., Sept. 26	10.45 a.m. ...	Paramount ...	Sheep Dog of the Hills	Butchers ...	David Farrar... ...	—
,, ,, 26	10.30 a.m. ...	Forum	She Knew All the Answers ...	Columbia ...	Joan Bennett ...	U
,, ,, 26	10.45 a.m. ...	Trocadero ...	I Thank You	G.F.D.	Arthur Askey ...	U
Tues., ,, 30	10.45 a.m. ...	Forum	Kisses for Breakfast	Warner	Dennis Morgan ...	U
,, ,, 30	10.45 a.m. ...	Paramount ...	West Point Widow	Paramount ...	Anne Shirley ...	—
Wed., Oct. 1	10.45 a.m. ...	Forum	Knockout	Warner	Arthur Kennedy ...	A

MANCHESTER

Fri., Sept. 26	10.45 a.m. ...	Theatre Royal ...	Sheep Dog of the Hills	Butchers ...	David Farrar... ...	—
,, ,, 26	11 a.m. & 2.30 p.m.	Private Theatre	Knockout	Warner	Arthur Kennedy ...	A
,, ,, 26	10.45 a.m. ...	Gaumont ...	I Thank You	G.F.D.	Arthur Askey... ...	U
Tues., ,, 30	10.45 a.m. & 2.30 p.m. ...	Private Theatre	The Great Lie	Warner	Bette Davis	A
Wed., Oct 1	11a.m.&2.30p.m.	Private Theatre...	Flight from Destiny	Warner	Thos. Mitchell ...	A
,, ,, 1	10.45 a.m. ...	Gaiety	Slave Ship	20th Century-Fox	Warner Baxter ...	A
Thur., ,, 2	10.45 a.m. ...	Gaiety	Lancer Spy...	20th Century-Fox	Dolores del Rio ...	U

NEWCASTLE

Fri., Sept. 26	10.45 a.m. ...	Odeon	Sheep Dog of the Hills	Butcher's ...	David Farrar ...	—
,, ,, 26	10.30 a.m. ...	Essoldo	The Great Swindle	Columbia ...	Jack Holt	A
,, ,, 26	10.45 a.m. ...	Haymarket ...	This Man Reuter	Warner	Ed. G. Robinson ...	U
,, ,, 26	10.45 a.m. ...	Queen's	I Thank You	G.F.D.	Arthur Askey... ...	U
Tues., ,, 30	10.45 a.m. ...	Haymarket ...	Underground	Warner	Jeffrey Lynn	A
,, ,, 30	10.45a.m.&3p.m.	Own Theatre ...	Lancer Spy...	20th Century-Fox	Dolores del Rio ...	U
Wed., Oct. 1	10.45 a.m. ...	Essoldo	The Great Mr. Nobody	Warner	Eddie Albert	U

NOTTINGHAM

Fri., Sept. 26	10.45 a.m. ...	Carlton	This Man Reuter	Warner	Ed. G. Robinson ...	U
,, ,, 26	10.45 a.m. ...	Scala	I Thank You	G.F.D.	Arthur Askey... ...	U
Tues., ,, 30	10.45 a.m. ...	Carlton	Underground	Warner	Jeffrey Lynn	A
Wed., Oct. 1	10.30 a.m. ...	Ritz	Night of January 16	Paramount ...	Ellen Drew	A

SHEFFIELD

Fri., Sept. 26	10.30 a.m. ...	Cinema House ...	Parson of Panamint	Paramount ...	Charles Ruggles ...	A
,, ,, 26	10.30 a.m. ...	Hippodrome ...	Underground	Warner	Jeffrey Lynn	A
Tues., ,, 30	10.30 a.m. ...	Union Street ...	Night of January 16	Paramount ...	Ellen Drew	A
,, ,, 30	10.30 a.m. ...	Hippodrome ...	Knockout	Warner	Arthur Kennedy ...	A
Wed., Oct. 1	10.30 a.m. ...	Union Street ...	Flight from Destiny	Warner	Thomas Mitchell ...	A

COUNTY BOROUGH OF SUNDERLAND

SALE OF CHAIRS, ETC.

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The above articles can be inspected at the Public Baths, Newcastle Road, Sunderland, between 2 p.m. and 5 p.m.

No offer will be considered unless it is enclosed in a sealed envelope endorsed "Offer for Chairs, etc.," addressed to the Town Clerk, Town Hall, Sunderland, and delivered at my office not later than 12 noon on Saturday, the 4th day of October, 1941.

The Corporation do not bind themselves to accept the highest or any offer.

G. S. McINTIRE,
Town Clerk.

Town Hall,
SUNDERLAND,
September, 1941.

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